MAY • 1953

AMERICAN Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

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In This Issue . . .

- 2-D, 3-D, Wide-screen or All Three
- The 3-D Photography of "House of Wax"
- Filming CinemaScope—The BIG Dimension

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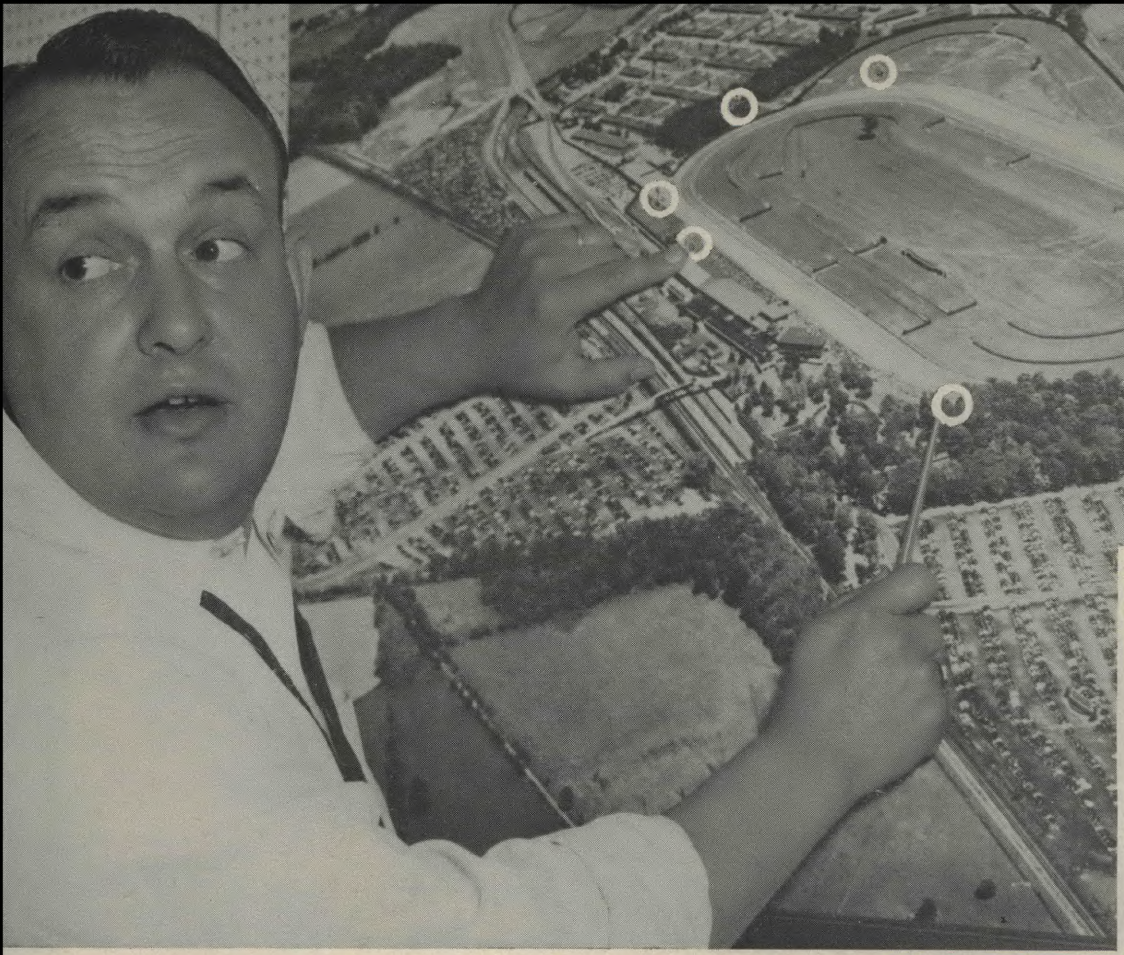
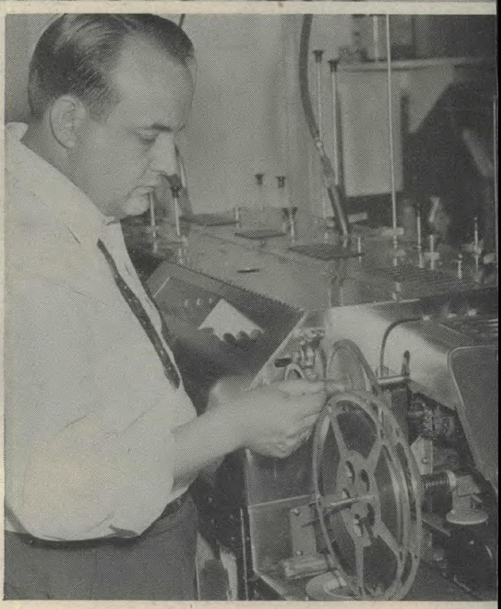


Bernd indicates towers (circled) which are spotted around the track. Each shoots one portion of the race . . . speeds film to processing room. If race finishes at 2:31, film is ready for screening by 2:36!



His modern film processor quickly prepares the reels for projection.

Races screened from start to finish within 5 minutes

on Du Pont High Speed Rapid Reversal Pan!

Now race-track judges can check a race only five minutes after it ends! This new wrinkle in turf officiating, called the "Film Patrol," relies on 16-mm. film to record the entire event, *and* rapid reversal processing for swift projection. It enables track officials to study every detail . . . detect any violation . . . check their decisions.

Film for such exacting conditions must be fast . . . it must be super-hardened to hold its quality in high-temperature processing. After testing various films, Lester E. Bernd, veteran race photographer, has found that Du Pont Rapid Reversal Pan Films—improved Type 930 and Type 931—are ideal for the operation.

In his words: "The requirements of ultra-rapid reversal processing, with emphasis on uniformity of film, have always presented the problem of reticulation and staining, due to the high solution temperatures necessary.

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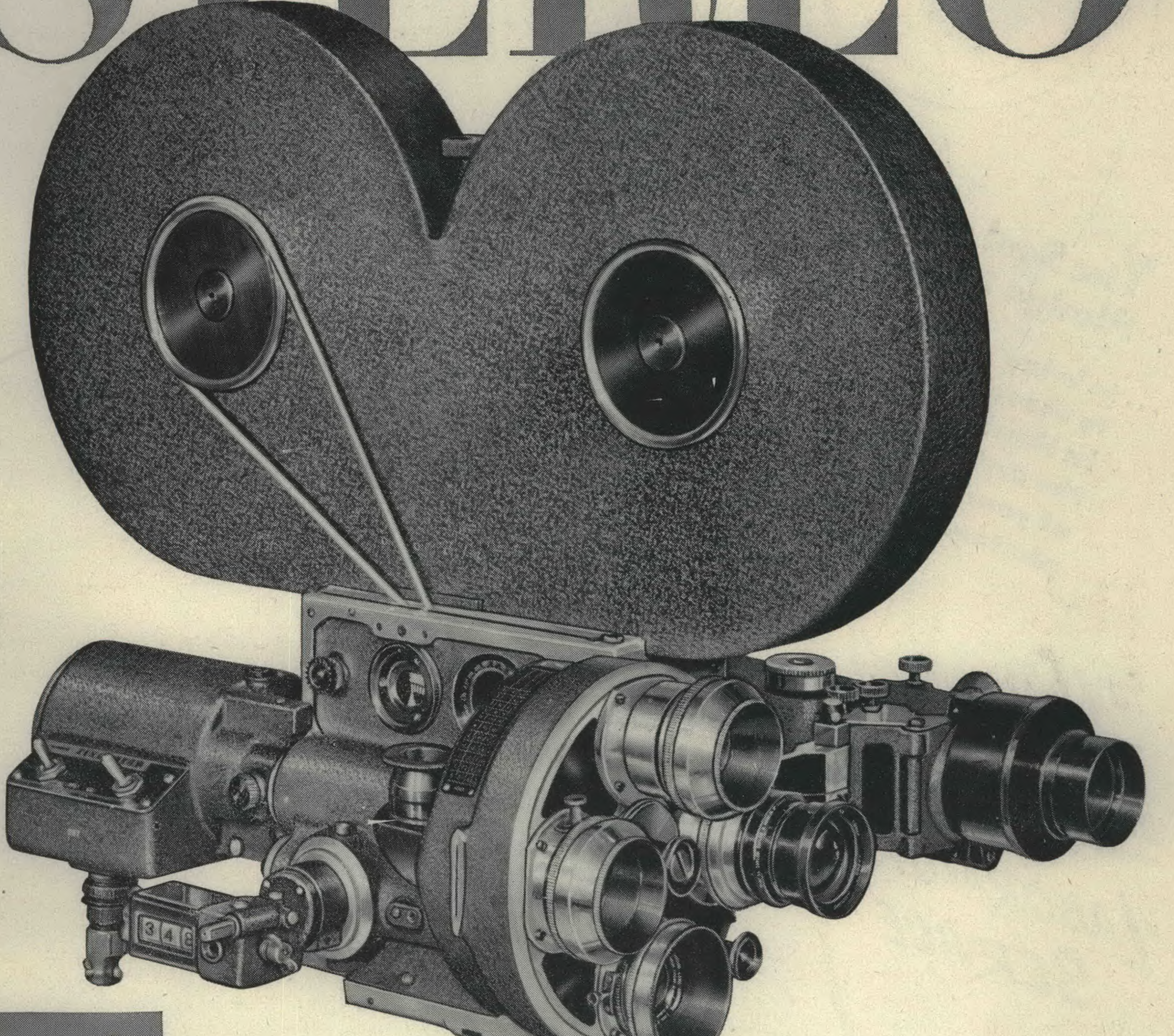

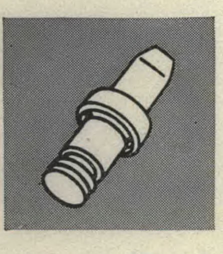

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PUBLICATION OF AMERICAN SOCIETY OF CINEMATOGRAPHERS

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~

ON THE COVER

ATOM BOMB TEST at Yucca Flat, Nevada, U.S.A. The man behind the motion picture cameras is director of photography Harry Perry, ASC, presently associated with USAF's Lookout Mountain Laboratory under command of Lt. Col. James L. Gaylord, USAF.

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter Nov. 18, 1937, at the postoffice at Los Angeles, Calif., under act of March 3, 1879. SUBSCRIPTIONS: United States and Pan-American Union, $3.00 per year; Canada, $3.00 per year; Foreign, $4.00. Single copies, 25 cents; back numbers, 30 cents; foreign single copies, 35 cents; back numbers, 40 cents. Advertising rates on application. Copyright 1953 by A. S. C. Agency, Inc.

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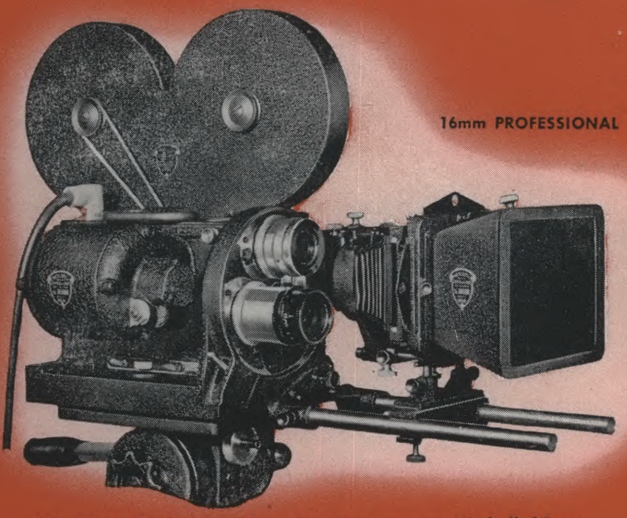

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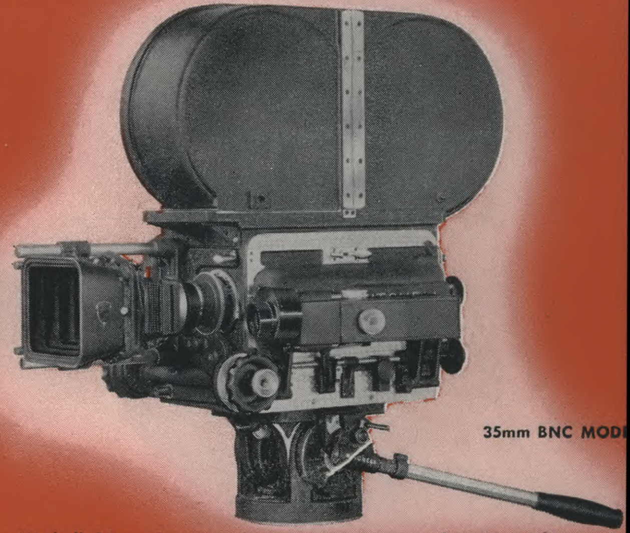

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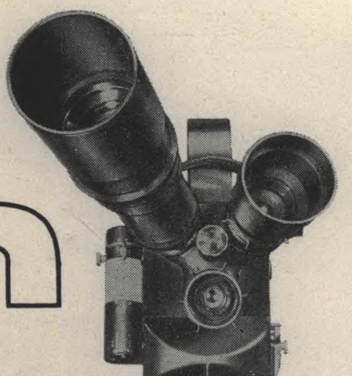

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Hollywood
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FREDDIE YOUNG (left) congratulates Charles G. Clarke on occasion of his re-election to presidency of American Society of Cinematographers last month. Young, a member of the ASC, is president of the British Society of Cinematographers.

ASC'S APRIL meeting was devoted to 3-D photography. Wm. F. Kelly of the Research Council gave an illustrated lecture on 3-D photographic technique. Friend Baker, demonstrated his newest 16mm 3-D system. Armin Hill, also of the Research Council, talked briefly regarding the new convergence calculator which he has developed for 3-D cinematography. The calculator, incidentally, is available from the Research Council.

•

KARL STRUSS, ASC, is in Italy photographing a 3-D picture for Ponte De Laurentiis Studios. He shot the first chapter of Sol Lesser's "3-D Follies" before leaving Hollywood.

•

JOSEPH BRUN, ASC, is shooting the "Joe Louis Story" in New York.

THE ASC last month elected officers and board of governors for 1953. Re-elected to the presidency was Charles G. Clarke, whose first term in office as president was in 1948. This is the second time Clarke has been re-elected to continue in office a second term.

The new officers and board members are, in addition to Clarke: Fred W. Jackman, exec. vice-pres.; Arthur Edeson, 1st vice-pres.; Milton Krasner, 2nd vice-pres.; Arthur Miller, 3rd vice-pres.; Wm. Skall, treasurer; John W. Boyle, secretary; and Robert deGrasse, sergeant-at-arms. Board: John Arnold, Lee Garmes, Alfred Gilks, Victor Milner, Hal Mohr, Ray Rennahan, Joseph Ruttenberg, and Leon Shamroy. Alternates: Joseph Biroc, Wm. Daniels, Paul Eagler, Sol Halprin, Winton Hoch, Charles Lang, Joseph LaShelle, Sol Polito, John Seitz, and James Van Trees.

•

PHILIP TANNURA, ASC, last month was host to an increasing number of eastern and foreign TV executives on the "Burns and Allen Show" sets, where they had come to learn about quality TV film photography.

•

WM. N. WILLIAMS ASC, was sent to England last month by Paramount to head 2nd unit photography of the new Danny Kaye picture, "Knock on Wood." He will do special transparency backgrounds for Farciot Edouart's process department at Paramount.

•

RENO Chamber of Commerce for first time this year eliminated the Cinematography category in its annual Silver Spurs Awards. "High Noon" won this year's SS award for best western picture; Gary Cooper for the best actor.

CELEBRITY — Archie Stout, ASC, who won an Oscar this year along with Winton Hoch, ASC, for the photography of "The Quiet Man," sees his photo hung on the ASC's "Wall of Fame" in the Society's clubhouse in Hollywood. Stout became the 33rd ASC member to win an Oscar.

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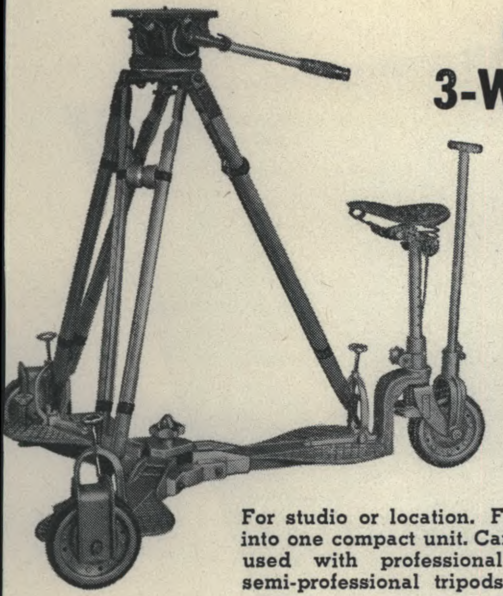

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For motion picture and TV cameras. Sturdy cast aluminum. For standard or baby tripods. Additional baby tripod point holders to control spread of tripod legs. Adjustable spring seat. Extra wide rubber wheels. Bronze tie down clamps and other features.

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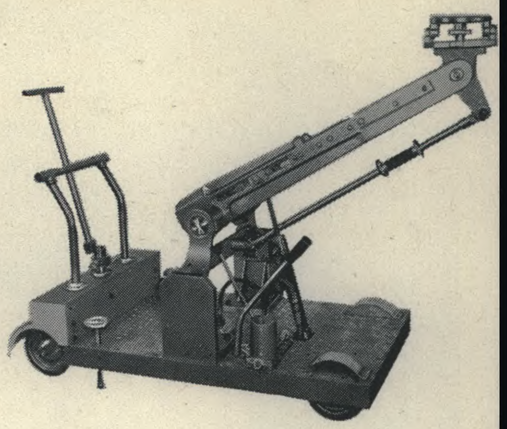

The advanced dolly for instant moveability — streamlined, lightweight, exceptionally sturdy. Nothing to get out of order. Many new advantages for easy operation. Hydraulic lift type for fast upward and downward motion of TV and motion picture cameras.

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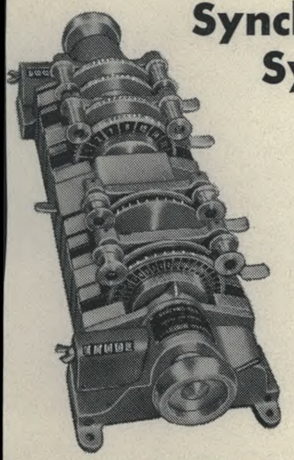

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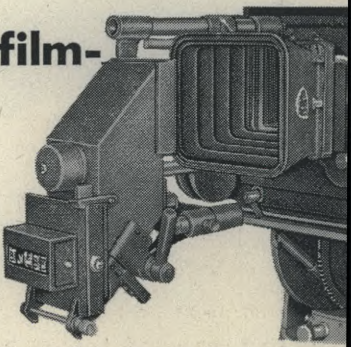

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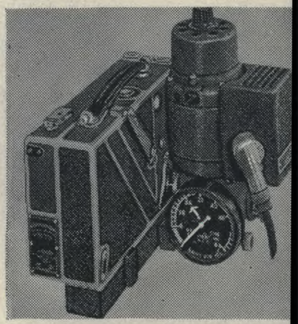

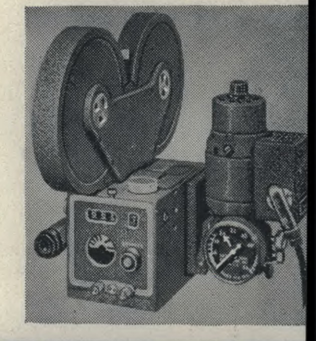

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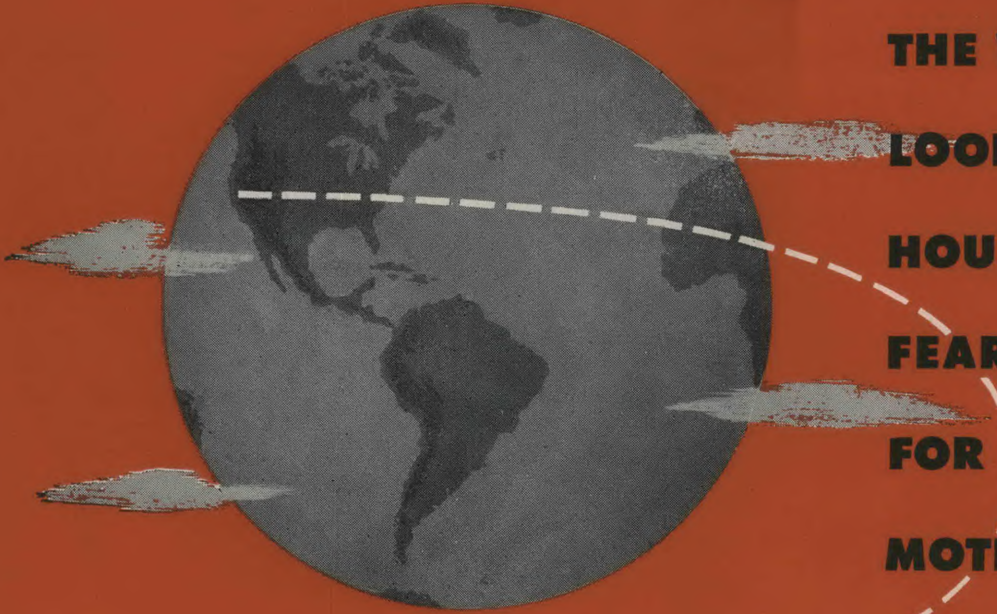

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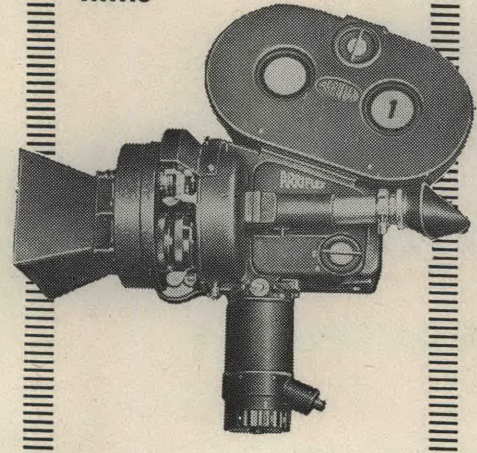

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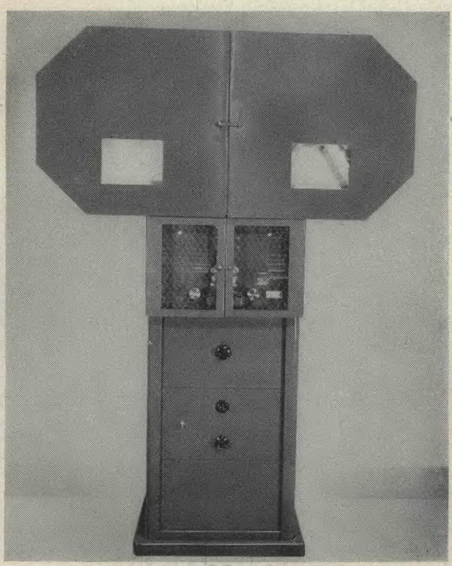
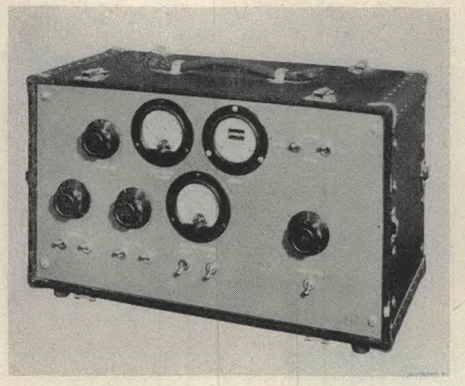
Stereo-sound Equipment—Kinevox, Inc., pioneer developers of magnetic sound equipment for the motion picture industry, last month unveiled newest addition to its stereophonic sound equipment for theatres. Pictured is the Kinevox stereophonic sound theatre playback unit.



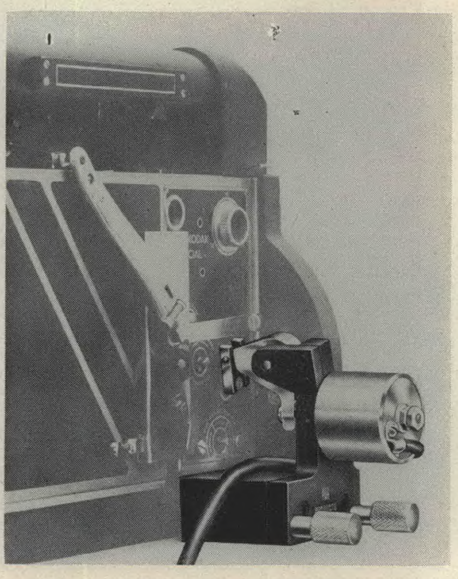
The single-unit rack cabinet accommodates 5000-ft 35mm reels, the playback mechanism, pre-amplifiers, power amplifiers, etc. Units are now in quantity production. Complete information and prices may be had by writing the company at 116 So. Hollywood Way, Burbank Calif., and mentioning *American Cinematographer*.



Camera Control—Stancil-Hoffman Corp., 921 No. Highland Ave., Hollywood 38, Calif., announces a new field camera control unit that makes possible battery operation of two 35mm or 16mm cameras and film recorders. Special DC camera motors are used with manual speed controls. These have additional windings which furnish either 115-v single-phase or 220-v 60-cyc. 3-phase alternating current which drives recorder in synchronism with picture. A prototype unit was used by Arch Oboler in shooting "Bwana Devil." Further information may be had by writing the manufacturer and mentioning *American Cinematographer*.

•

Single-frame Release — PAR Products Corp., 926 No. Citrus Ave., Hollywood 38, Calif., announces a new single-frame release solenoid for the Eastman Cine Kodak Special I and II. The solenoid provides easy pushbutton operation of the single-frame release, simplifying animation and other single-frame operations. Use of the solenoid eliminates camera unsteadiness. The attachment can be used on Cine Specials having PAR 4-lens turrets and Yolo automatic dissolves, and is easily installed by camera owner.



For further information and prices, write the manufacturer and mention *American Cinematographer*.

•

Colburn Labs Expand—Recent expansion of facilities of the George W. Colburn Laboratory, Inc., 164 No. Wacker Dr., Chicago now gives company possession of entire building where first it began business several years ago. Company services producers for film processing, titling, etc., from all over the world.

Reception, general offices and order dept. are now on ground floor. Film library and art and title depts. are on

(Continued on page 245)

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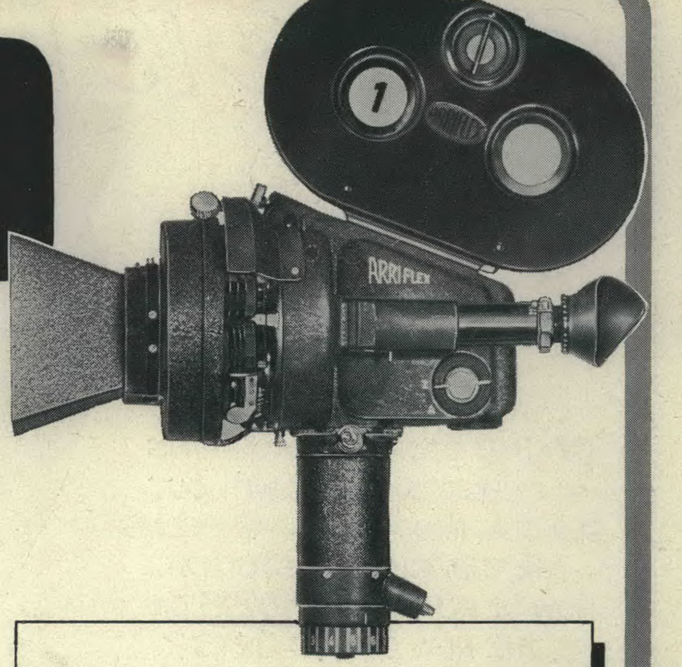
MODEL II



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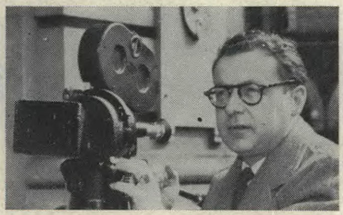

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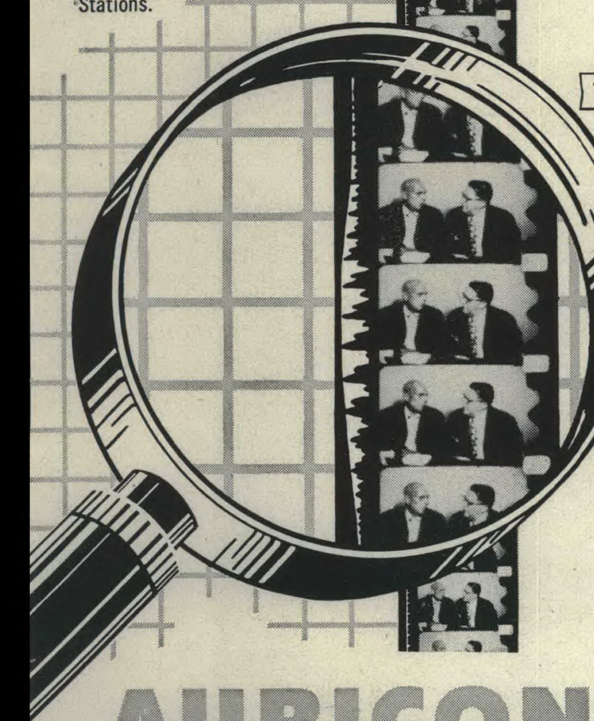

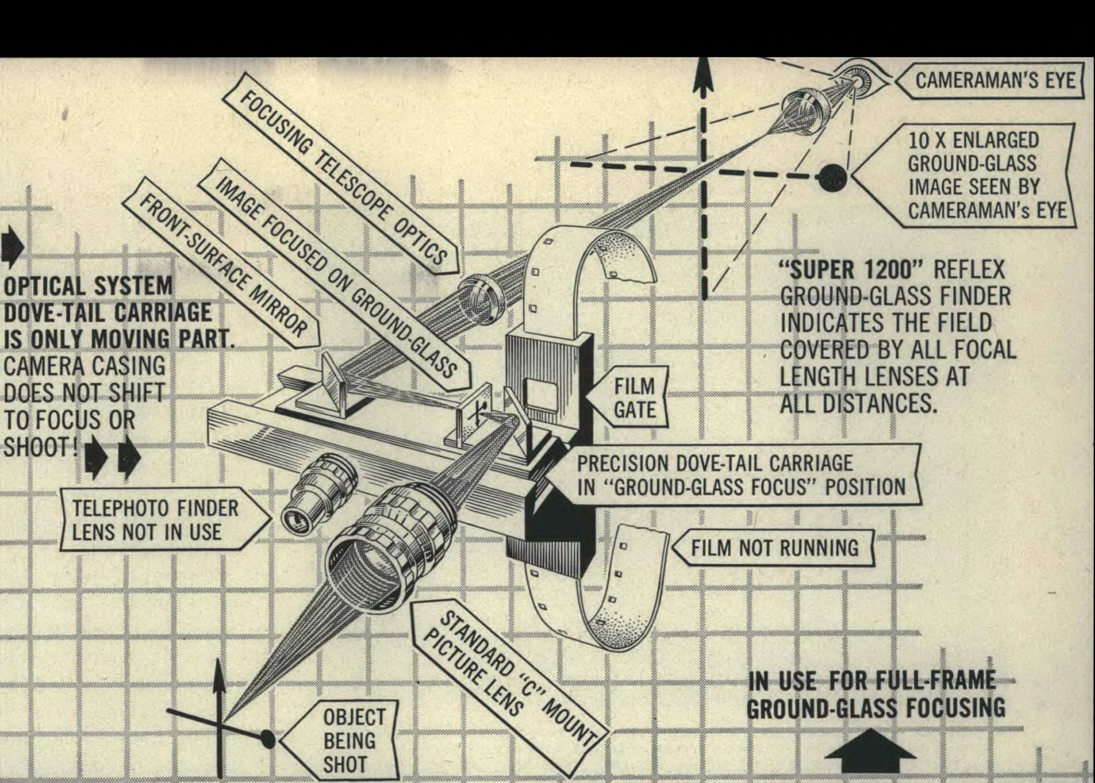
CAMERAMAN'S EYE
10 X ENLARGED GROUND-GLASS IMAGE SEEN BY CAMERAMAN's EYE
FOCUSING TELESCOPE OPTICS
IMAGE FOCUSED ON GROUND-GLASS
FRONT-SURFACE MIRROR
FILM GATE
PRECISION DOVE-TAIL CARRIAGE IN "GROUND-GLASS FOCUS" POSITION
TELEPHOTO FINDER LENS NOT IN USE
FILM NOT RUNNING
STANDARD "C" MOUNT PICTURE LENS
OBJECT BEING SHOT

OPTICAL SYSTEM DOVE-TAIL CARRIAGE IS ONLY MOVING PART. CAMERA CASING DOES NOT SHIFT TO FOCUS OR SHOOT!

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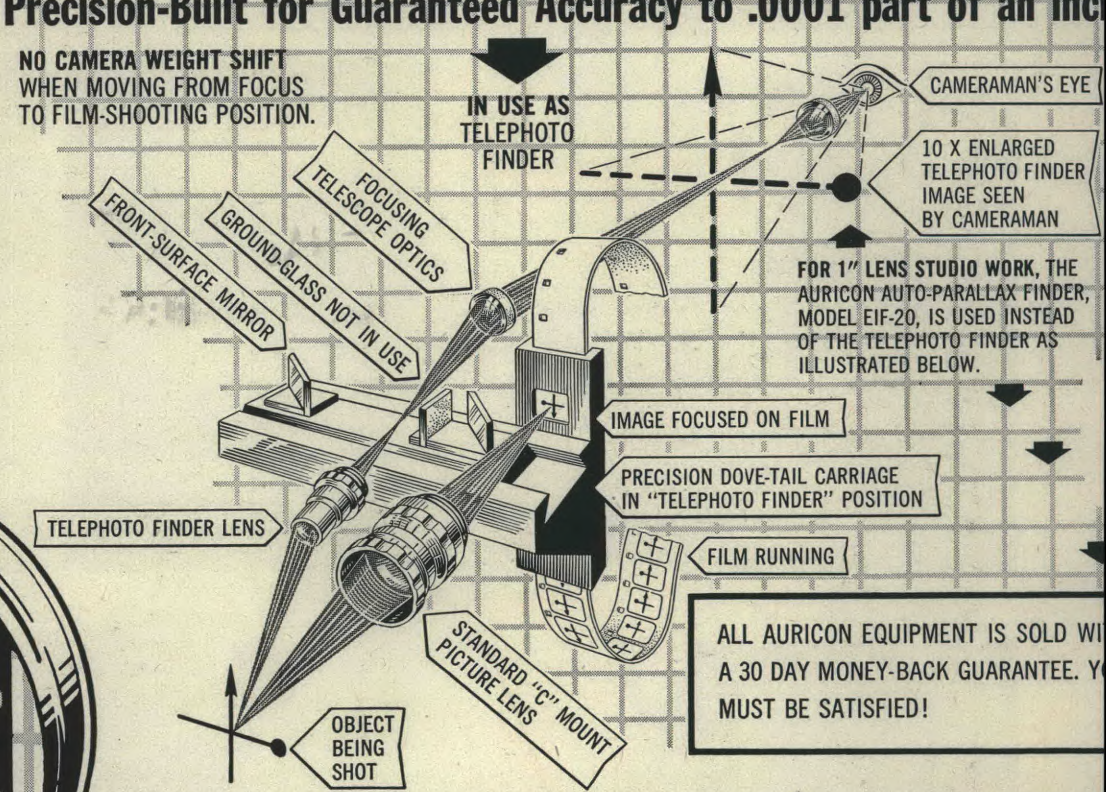
CAMERAMAN'S EYE
10 X ENLARGED TELEPHOTO FINDER IMAGE SEEN BY CAMERAMAN
FOCUSING TELESCOPE OPTICS
GROUND-GLASS NOT IN USE
FRONT-SURFACE MIRROR
IMAGE FOCUSED ON FILM
PRECISION DOVE-TAIL CARRIAGE IN "TELEPHOTO FINDER" POSITION
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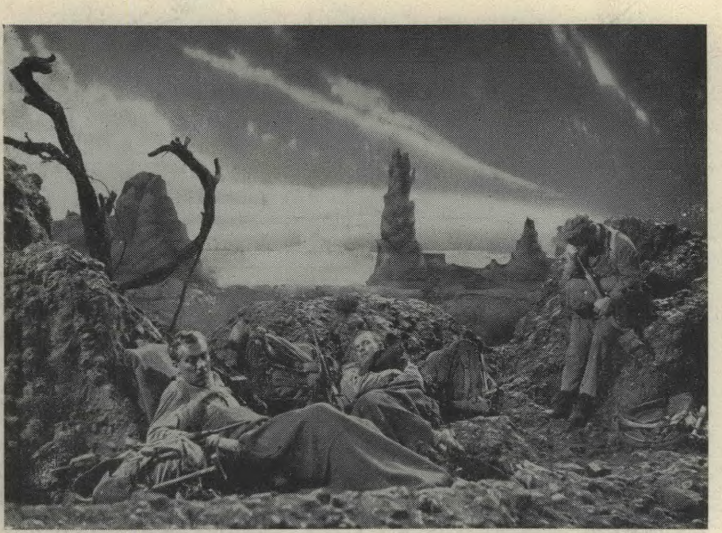


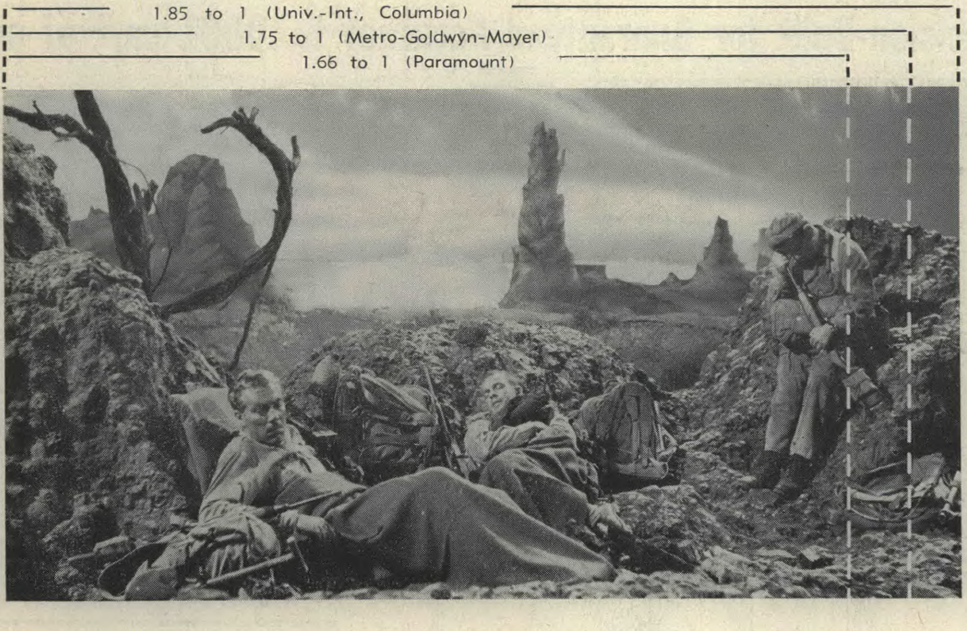
NORMAL—For comparison, a scene from a current Hollywood production is pictured above and below in three different formats. Here it is shown in the conventional 1.33 to 1 aspect ratio, long the industry standard.

LAST MONTH, Columbia Studio in Hollywood announced it had developed and put into use a "new four-way camera which will shoot simultaneously 2-D, 3-D, 2-D large screen, and 3-D large-screen." Both within and without the industry, this statement created much speculation as to just what sort of "magic" camera this studio had contrived.

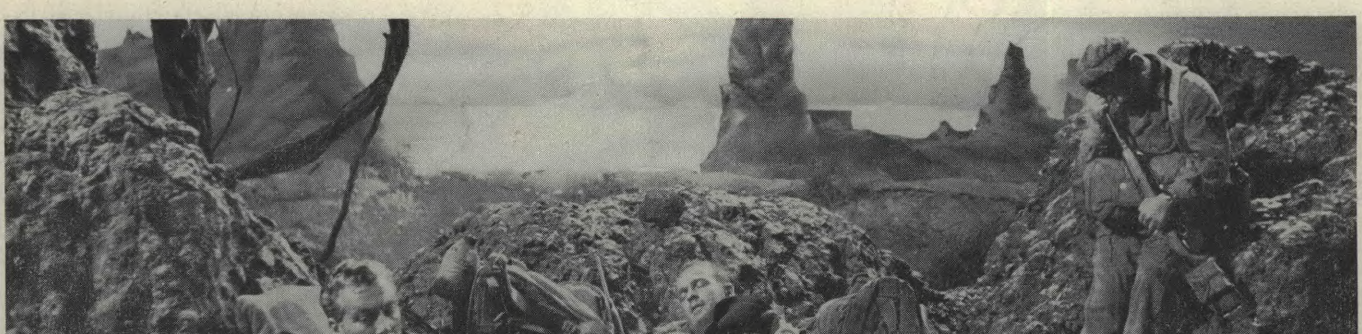
Actually, what Columbia's technical men had done was discover that almost any conventional motion picture can be given pleasing wide-screen presentation simply by projecting it with a wide-angle lens and masking it down top and bottom to give the projected picture a wider format.

The method can be applied to both 2-D and 3-D films. Thus, a production photographed with Columbia's new Vitascope stereo camera (described elsewhere in this issue) can be exhibited any one of four ways: (1) conventional 2-D or flat (by screening prints made from one of the dual stereo negatives); (2) conventional 3-D (requiring viewing glasses); (3) 2-D wide-screen by projecting the conventional flat picture with a wide-angle lens and masking down the aperture, as described above; and (4) 3-D wide-screen in the same manner as method (3).

At the same time, this all-purpose system was being adopted by Paramount, Universal-International and Metro-Goldwyn-Mayer studios. The transition that has been going on


1.85 to 1 (Univ.-Int., Columbia)
1.75 to 1 (Metro-Goldwyn-Mayer)
1.66 to 1 (Paramount)

WIDE-SCREEN — The same scene given the new aspect ratio of 1.85 to 1, which has been adopted as standard by Universal-International and Columbia studios. Dotted lines define aspect ratios adopted by two other studios as would apply to same scene.



CINEMASCOPE—The same scene as it would be photographed and screened in the new ultra-wide-screen CinemaScope process. Of the three methods illustrated, only the latter requires special lenses for camera and projector. Special metallic-surfaced screens are employed in showing all wide-screen as well as three-dimension films, because wide-screen demands maximum illumination and reflectance.

screen, Or All Three...

A survey of the latest trend in the motion picture industry, which enables exhibitors to screen all standard films in a new, wide-screen format.

By ARTHUR GAVIN

from conventional motion pictures to three-dimension and wide- and large-screen pictures has created a serious problem for exhibitors. Once the current supply of "new style" films is in release, there wont be enough of the new type film product to fill exhibitors' needs, at least for some time to come. This means exhibitors must continue to show ordinary 2-D films in competition with films having the newer format. At the same time, each major studio has a backlog of unreleased 2-D pictures, the market value of which stands to be seriously affected as the trend to stereo and wide-screen films gains impetus. The problem faced by both exhibitor and film producer is how to put these films on the screen with a "new look" and with sufficient increased appeal to make them stand up against stereo films, Cinerama, etc., in competition.

When studio engineers found that most backlog films could be screened successfully in a wider aspect ratio, the decision naturally followed to photograph all new productions with the newer wide-screen ratios in mind. To the cameraman, this means composing scenes differently so that important detail or action will not be cut off when the picture, usually photographed full frame, is screened. Illustrations on this and succeeding pages describe this more fully.

Motion pictures made by Columbia as well as the other studios adopting the four-way method are now composed essentially for wide-screen presentation, but at the same time there is harmonious composition extending to the full limits of the standard aperture frame. In the camera finder there is a special transparent mask (see illustration) which enables the cameraman to compose his scenes with both aspect ratios in mind. Thus, all films made henceforth may be exhibited in either conventional format or wide-screen without the viewer being aware of any serious cropping of the overall scene.

It is in the matter of aspect ratio—the relative height to width of the screen—of wide-screen presentation that many of the studios are in disagreement. This has ranged from 1.50/1 to 200/1. (This, of course, excludes ultra-wide-screen Cinerama and CinemaScope systems, neither of which are being considered here.) Eventually, of course, there must be standardization; but at present, each studio believes its plan to be the correct one.

The thinking that has led to these conclusions and the steps that various studios have taken in respect to wide-screen presentation of its pictures is summarized in the ensuing paragraphs—all of which will be of interest to the director of photography because of the effect it is expected to have, indeed already is having, on the photography of feature films:

Paramount—This studio has set 1.66 to 1 as the aspect ratio for its wide-screen pictures. All Paramount pictures will continue to be filmed at full aperture, so they may also be exhibited at the conventional aspect ratio of 1.33 to 1, where 1.66 to 1 screening is not yet feasible. Paramount, according to Loren Ryder, studio engineer, recommends the use of the largest possible screen, always increasing the width but without diminishing the height. "We also strongly recommend use of the recently introduced light 'surround' for theatre projection screens which greatly enhances both 3-D and wide-screen presentations," Ryder said.

Mr. Ryder, whose investigations relative to wide-screen presentation of standard 1.33 to 1 motion pictures began long before the current ferment was touched off by advent of "Bwana Devil" and "This Is Cinerama," stepped up progress in his studio's research, following the sensational public acceptance of these two films.

"We particularly analyzed the wide appeal Cinerama had for the public," Ryder said. "What was it that made it so successful? Not the wide screen alone; it was the illusion of realism and depth imparted by the unusually wide, curved screen plus the stereophonic sound. Our problem was to develop an approach to Cinerama for the ordinary theatre, and especially for the neighborhood movie houses having smaller screens and generally reduced auditorium area. We were, perhaps, the first to go outside the studio and into the nation's theatres in order to determine the best aspect ratio figure.

"Wherever we went we asked, 'How large a picture can we put on this theatre screen? What are the theatre's structural limitations? The height and width of the proscenium?' We soon found that our desire to give the theatres really big screen presentation was hampered somewhat by the structural design of many of the theatres, especially those having balconies."

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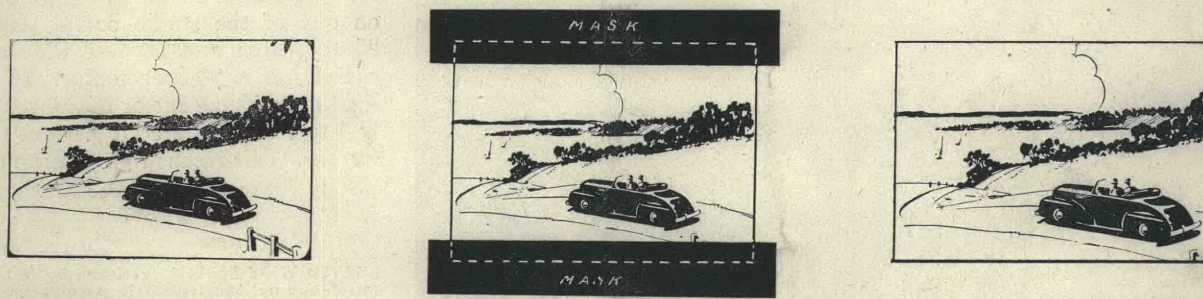
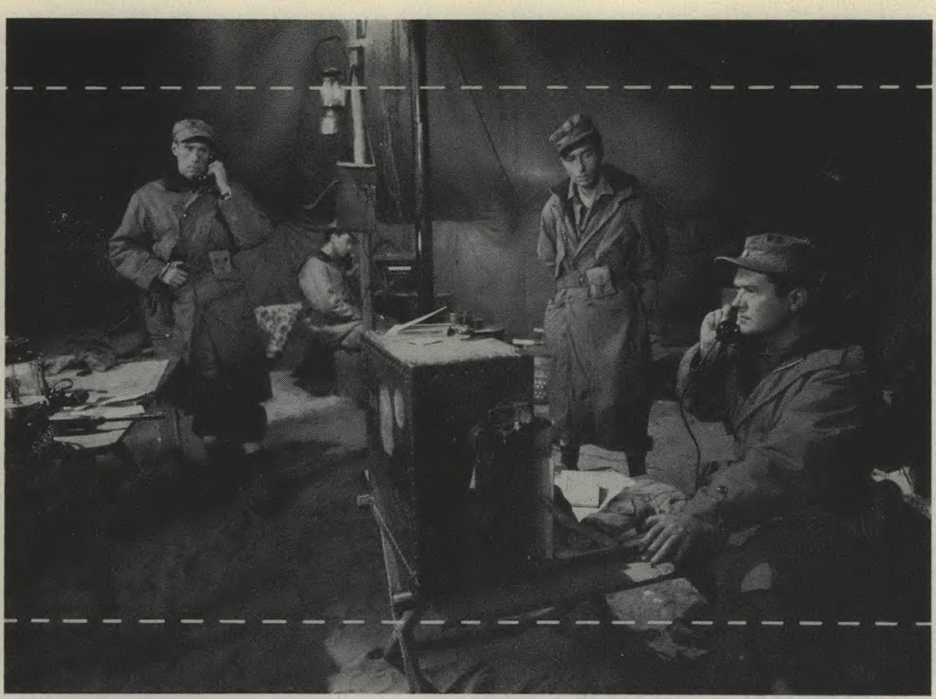
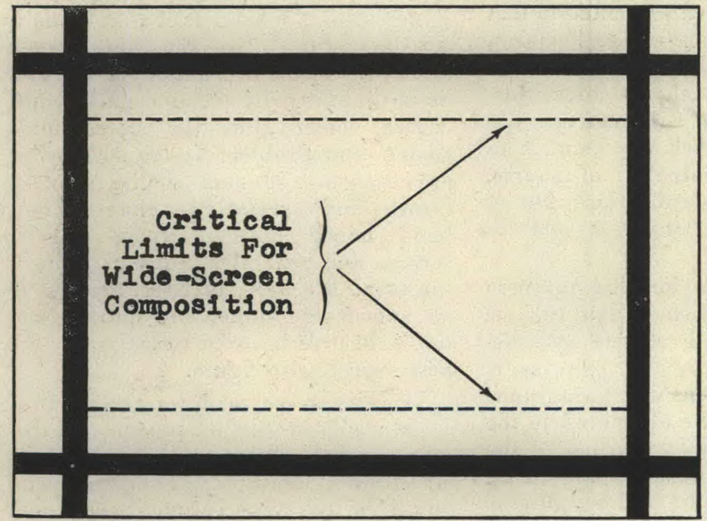


ABOVE ILLUSTRATIONS show steps in transition of a standard film frame to wide-screen. Picture at left appears in the conventional 1.33 to 1 ratio. Center picture shows how masks are employed in the projector to "crop" image top and bottom. With a wide-angle lens on projector, image is then thrown on wide screen in the new rectangular format shown at right. Picture height remains same as in normal projection; only the width is increased. Except for very full closeups, few scenes are affected by the "cropping" or masking.



IN THOSE STUDIOS where productions are being photographed so they may be screened on either normal or wide screens, new rules apply in composing each scene. Dotted lines above show the critical limits for wide-screen composition beyond which no action must extend. In this scene, should man telephoning suddenly stand, his head would be cut off by the masking during projection, unless operator moved camera upward to keep him below the dotted line at all times.



PATTERN of typical ground-glass on Mitchell camera finder, with new wide-screen masking (dotted lines) added. Heavy lines define standard Academy aperture. In masking finder for wide-screen composition colored plastic is used so cameraman can view and compose scene with consideration to both aspect ratios.

Some of the things Paramount learned about theatres, which have a direct bearing on the presentation of movies in wider format, are as follows: there are approximately 17,000 theatres in the U.S., not counting drive-ins. The great majority at present cannot screen a picture wider than 24 to 26 feet. Height of screen of the Paramount theatre in New York is 18 feet; the Astor is limited to a maximum width of 23 feet; the Victoria to 21 feet, and Warner's Strand to 20 feet.

As a result of its studies of the nation's theatres, Paramount has concluded that the largest screen that can be put into the average theatre for satisfactory viewing from all parts of the house should have an aspect ratio of 1.66 to 1—which is the ratio that Paramount Studio has fixed as standard for wide-screen exhibition of all its feature films. Taking the New York Paramount theatre as an example, the maximum wide screen that can be installed there is approximately 18 x 29 feet.

"Having fixed 1.66 to 1 as our aspect ratio," said Mr. Ryder, "we then screened every picture in our existing backlog of films to determine if they would screen satisfactorily in this new, wider format. Every picture without exception was easily accommodated.

"The developments at Paramount are important economically," Mr. Ryder said, pointing out that the studio's new achievements insure the success of its large backlog of films.

"By giving them wide screen exhibition with stereophonic sound, we thus automatically bring them into the new order of film presentation, even though they were not shot as 3-D or wide-screen films originally," he concluded.

Universal-International — Early last month this studio unveiled its method of wide-screen projection for both 2-D and 3-D films, complete with stereophonic sound. Studio engineers have established an aspect ratio of 1.85 to 1 as the standard for U-I pictures.

A special curved metallic projection screen is an important adjunct to U-I's new system. Conceived and developed by studio engineers, the prototype screen, pictured at left and erected on one of the studio sound stages, is 25 feet high and 50 feet wide and is curved on a 90-foot radius. It has a light magnifying factor of approximately 4 to 1 as compared to present theatre screens. This means light transmitted to

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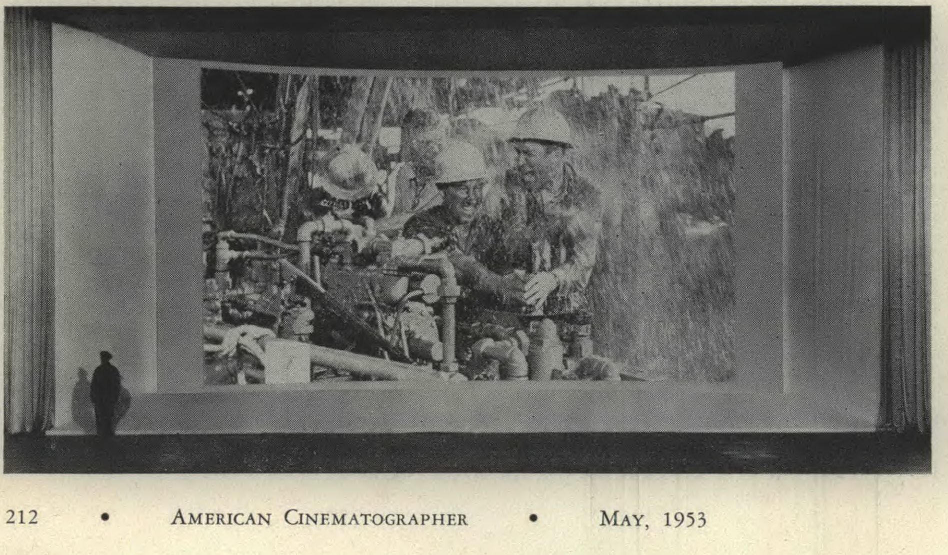
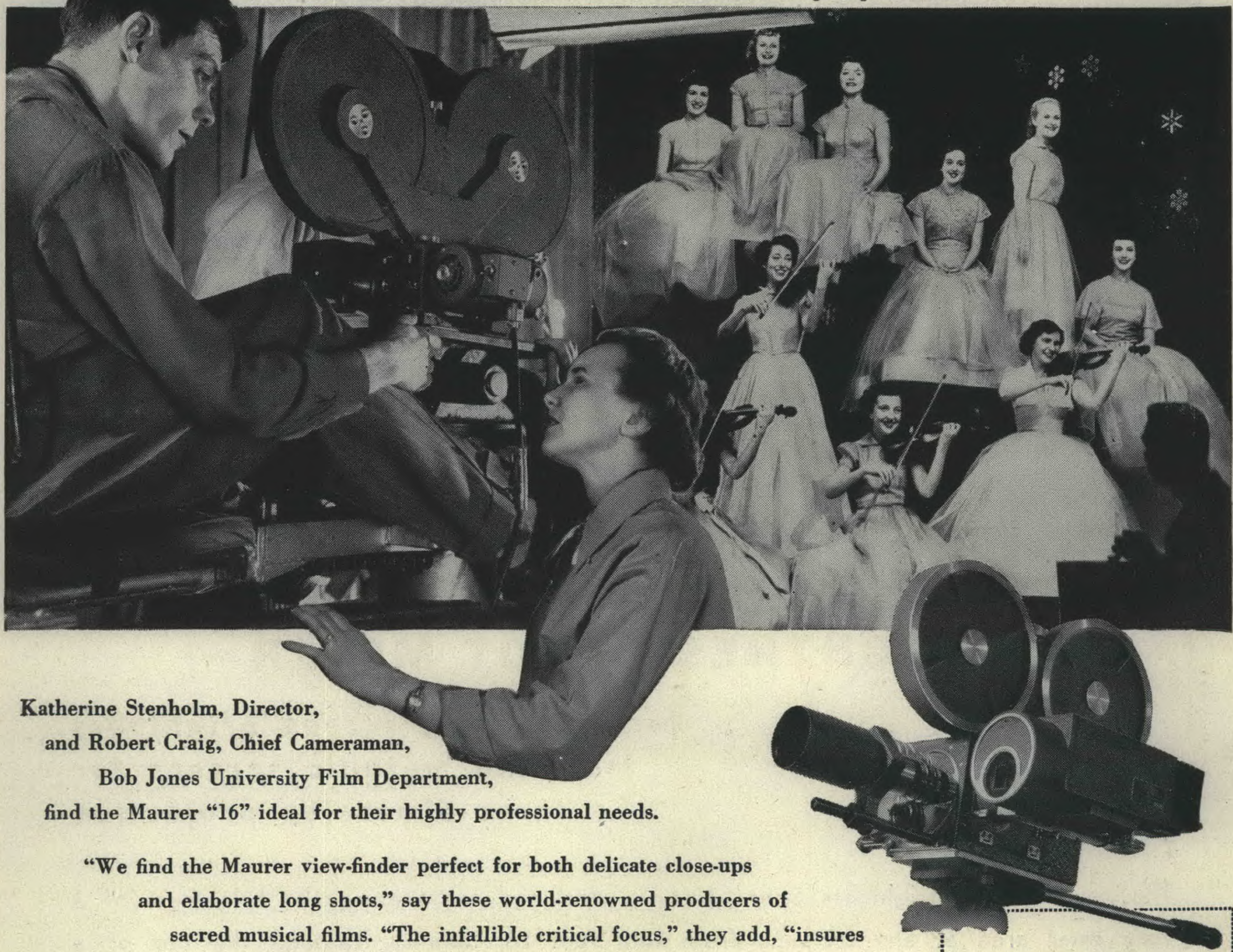


CURVED WIDE SCREEN developed by Universal-International studio is metallic-surfaced to intensify brilliance of projected picture, both wide-screen and 3-D. Scene is from U-I's "Thunder Bay," first wide-screen release in Technicolor. Paramount and MGM have developed similar screens.

HEAVENLY HARMONIES

in Sight and Sound...

Scene from "Heavenly Harmonies," produced by Unusual Films, at Bob Jones University, Greenville, S. C. Shown below are Director Stenholm and Chief Cameraman Craig using their Maurer "16."



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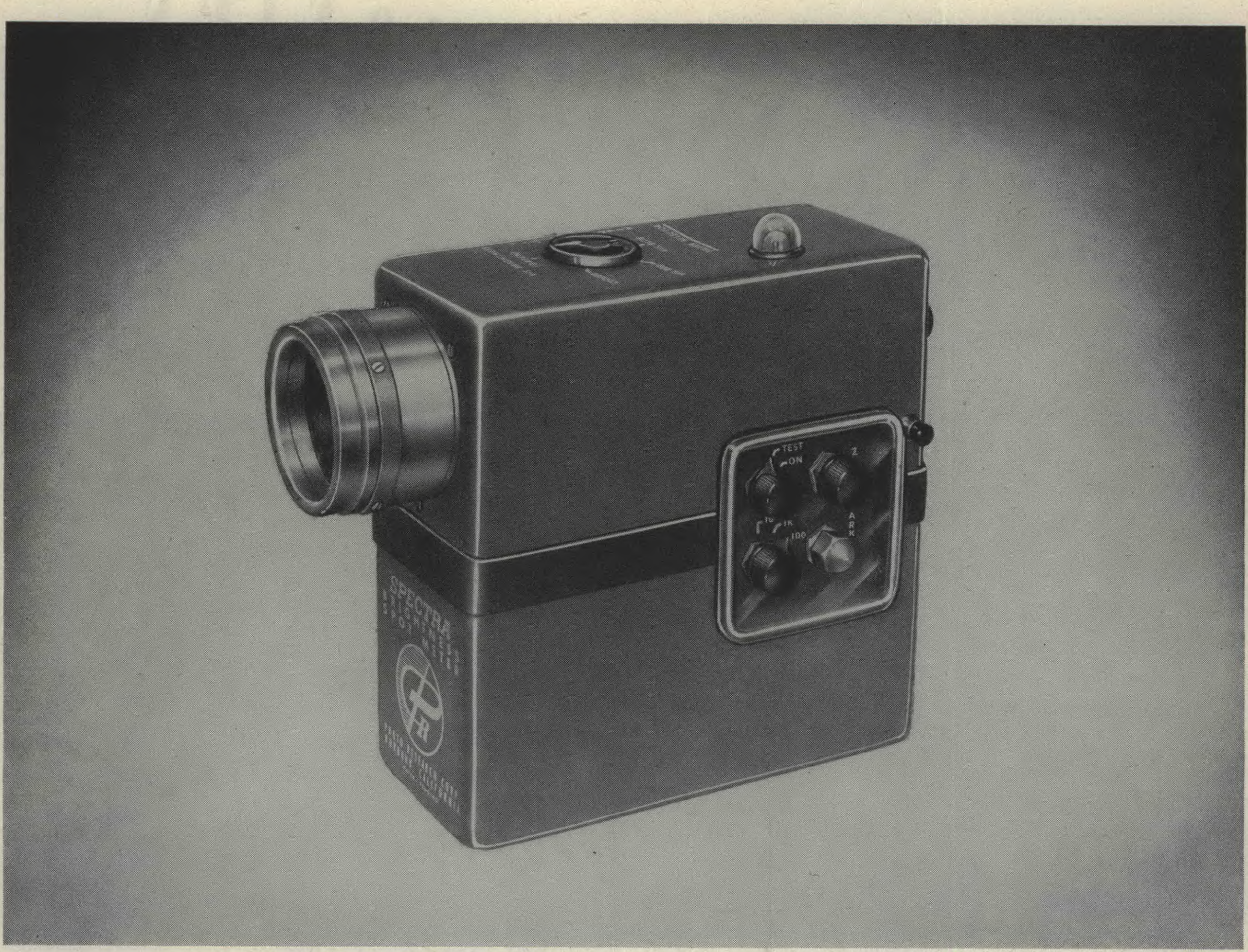

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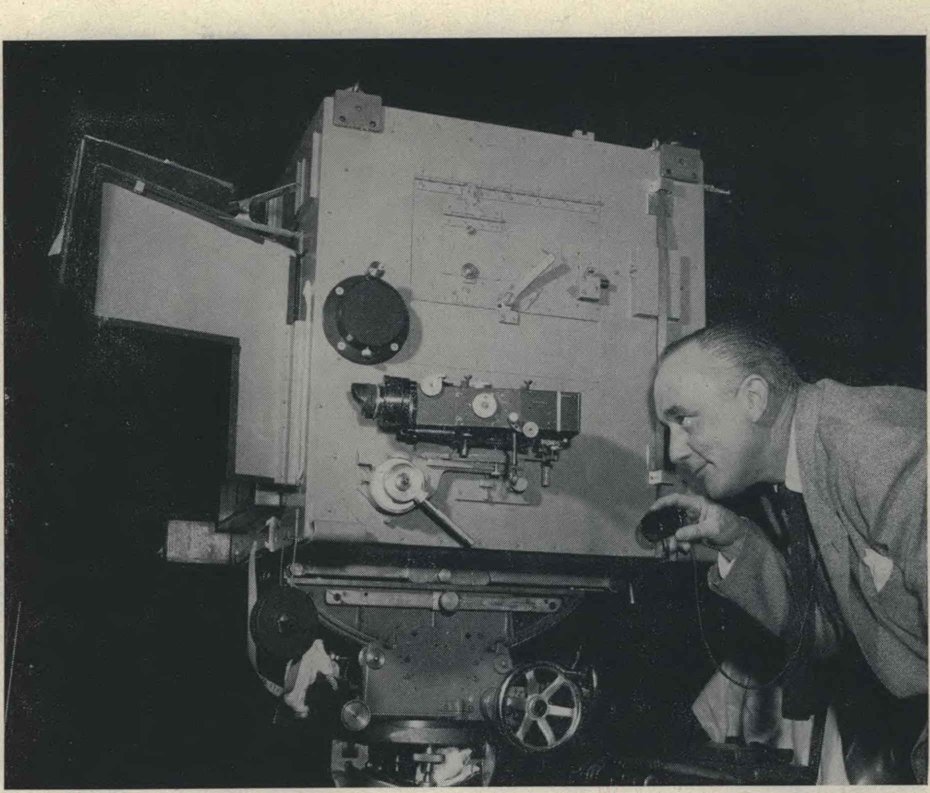


RESEMBLING a Technicolor camera is Columbia Studio's fully blimped 3-D camera, pictured above. Said to be the most advanced 3-D camera yet designed, it comprises two Mitchell camera movements mounted side by side, which shoot straight ahead without aid of mirrors or prisms. Looking through finder is Charles "Buddy" Lawton, ASC, who is using camera in shooting Columbia's "Miss Sadie Thompson" in color.

Columbia Studio's 3-D Camera

Compact, well-designed unit utilizes 2 Mitchell cameras, shoots straight on without use of mirrors or prisms, and makes undistorted closeups.

OF ALL THE STEREO cameras which have taken shape in Hollywood since the first flush of 3-D, none perhaps embodies so many practical features as that conceived and built at Columbia Studios under the supervision of Gerald Rackett, studio engineer. Of first importance is the fact Columbia's 3-D camera was designed to meet all the basic needs of the industry in its present stage of upheaval, if not in the years to come. It is able to photograph films in color or black-and-white for four different types of presentation: 2-D, 3-D, 2-D wide-screen, and 3-D wide screen.

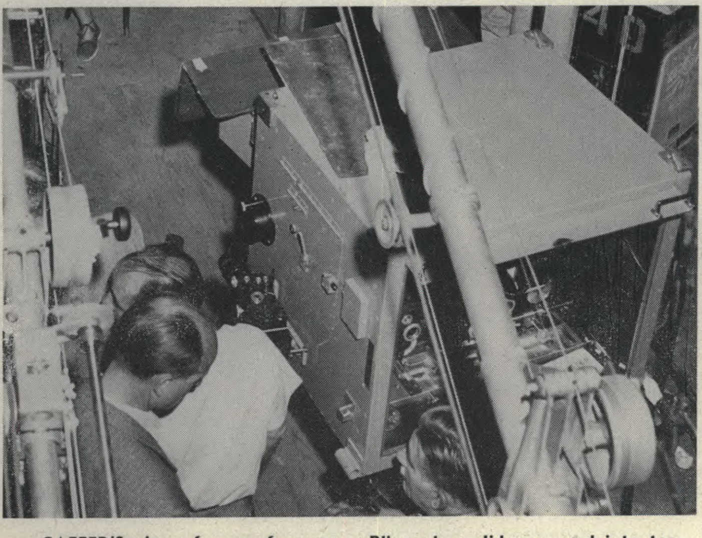
But more important perhaps to the cinematographer is the fact the camera was designed with the cameraman's problems in mind rather than solely the ultimate result on the screen.

"The camera was designed to be essentially a cameraman's tool," says Mr. Rackett, "one which will enable him to concentrate attention on the artistic side of photography with a minimum of attention to the mechanics of 3-D. We engineered it especially so any cameraman and crew may operate it without the need for slide-rules, calculators or complicated formulas."

If the blimped camera in the photographs on this page appears similar to a Technicolor camera at first glance, it is because Mr. Rackett undoubtedly embodied some of the finer points of the latter in designing Columbia's 3-D camera. It was Mr. Rackett who, years ago, designed the first Technicolor 3-strip color camera and blimp.

A description of Columbia's 3-D camera properly begins inside the blimp. (Because the camera has been in constant use on the sound stage, there was no opportunity to remove

(Continued on page 234)



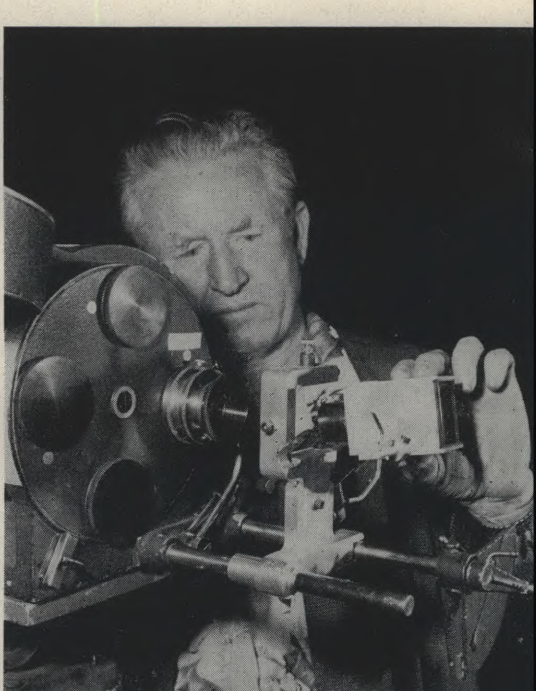
GAFFER'S view of rear of camera. Blimp door slides up and into top of blimp. Cameras rack over to permit insertion of dual viewing tubes, which afford binocular view of scene plus setting of cameras for proper convergence and interocular.

STANDING in front of blimped camera are cinematographer Lawton (2nd from right) and actress Rita Hayworth along with group of technicians watching rehearsal of a rain scene for "Miss Sadie Thompson," which stars Miss Hayworth.

▲ PICTURES above and at right are of actual screen images, scenes from "The Robe," photographed as the picture was projected. They show typical composition for CinemaScope.

◀ DIRECTOR of photography Leon Shamroy, ASC, (center) discusses with Sol Halprin, ASC, 20th-Fox camera dept. head, and Earl Sponable, studio research engineer, the anamorphoscope lens with which CinemaScope films are photographed.

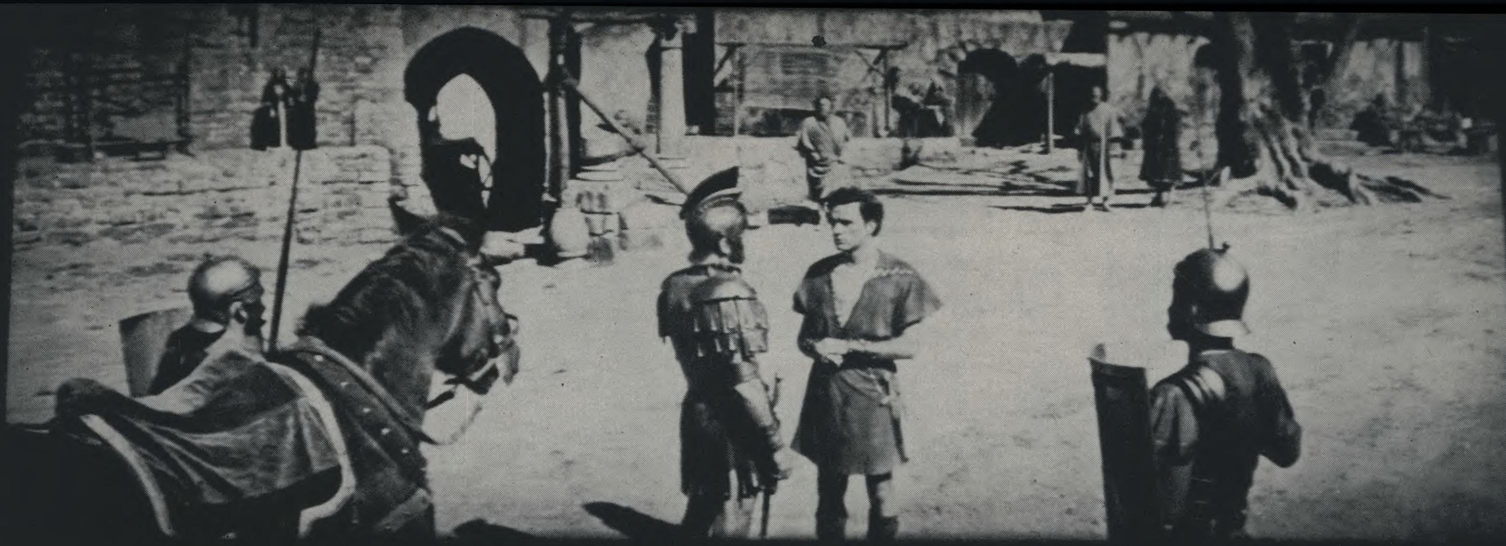
CAMERA assistant Lee Crawford shows how the CinemaScope lens is mounted on camera. Secured in a special mount, lens must be focused in synchrony with camera lens. ▼



Filming The Big Dimension

The man who filmed the first CinemaScope production tells something of the problems encountered and of the new scope a remarkable new lens brings to picture making.

By LEON SHAMROY, ASC



ALTHOUGH the special high-reflection CinemaScope screen amplifies picture image in projection, CinemaScope photography requires a high level of set illumination and must cover much wider areas generally than in conventional motion picture photography.

"The Robe," Twentieth Century-Fox studio's initial CinemaScope production, will show what D. W. Griffith always wanted to show but seldom could—cause and effect at the same time. It is destined to open a new era in motion pictures.

CinemaScope is the key which unlocks the door to the future. Darryl Zanuck decided that Frank Ross' production of "The Robe" was to be in CinemaScope and Technicolor because it is the ideal subject for this broad, personal medium.

Griffith and his cameraman, Billy Bitzer, were forced to invent new ways to use the camera, including closeups and over-shoulder shots, because the lens would not capture the full field of vision that they wanted to show. Today, if Griffith were using CinemaScope, he would seldom have to move in close with the camera, nor would he change angles often.

Griffith regretted that the narrowness of the screen made it necessary to cut from cause to effect, instead of being able to present them simultaneously. CinemaScope overcomes this limitation. Henry Koster, currently directing "The Robe," is making full use of this new freedom. In almost every shot cause and effect are so closely linked they are as one. This brings added meaning, impact and flow to every sequence, and, of course, to the entire production.

It is still too early to embark on a detailed technical discussion of CinemaScope, as we are learning about it ourselves at 20th Century-Fox. Every day we discover new potentialities, new uses for it. But a few basic truths have emerged, such as:

Closeups are possible and tremendously effective, but are seldom needed. I doubt that we will have more than five full-screen closeups in "The Robe," and even they will be only in the most dramatic situations. This despite the fact that we have such interesting faces to work with as those of Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Betta St. John, Jeff Morrow, Jay Robinson in addition to a number of carefully selected supporting actors.

With CinemaScope it is quite possible to show five full-length figures simultaneously, with the face of each just, as large and intimate as now seen on a conventional screen when only one player is given a full closeup.

Camera set-ups will be reduced to

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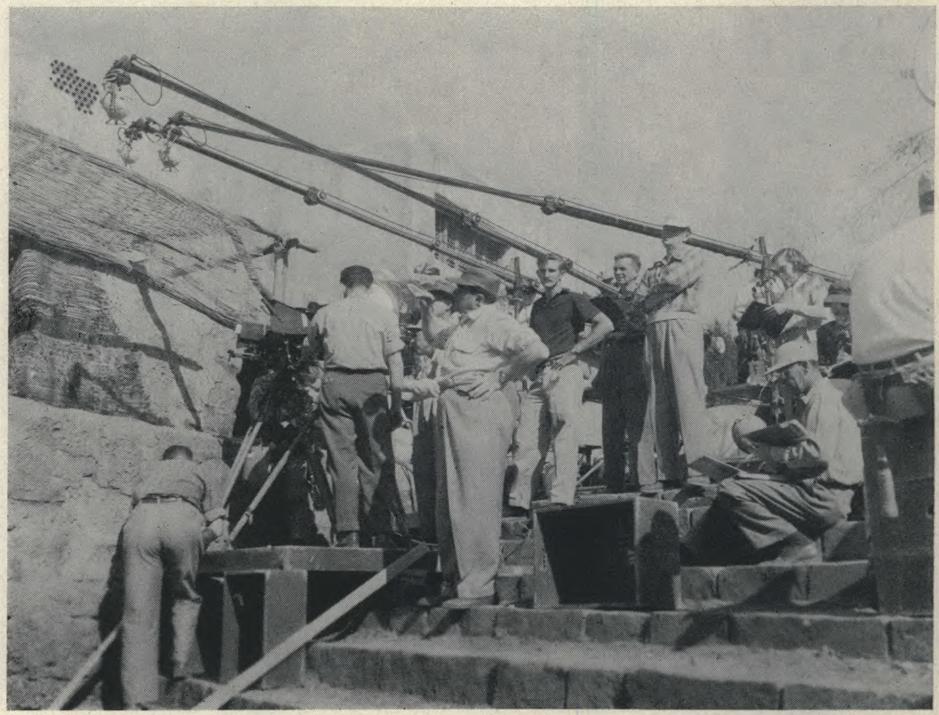

THE "NEW LOOK" behind today's scenes in film production. Three mike booms support microphones above set for recording stereophonic sound for CinemaScope, posing new problems for the director of photography.

Terror In 3-Dimension

Pev Marley's commendable 3-D filming of Warner Bros.' "House of Wax" demonstrates dramatic value of stereo cinematography.

By HERB A. LIGHTMAN

WITH ONLY ONE DAY'S notice, J. Peverell Marley, A.S.C., took over as director of photography on Warner Bros.' 3-dimensional thriller, "House of Wax," after cinematographer Bert Glennon was forced to quit the picture because of illness. Marley jumped into the middle of his first 3-D assignment with literally no time to prepare. Also, it was his first experience with the new WarnerColor photographic process. It is a great tribute to this skilled craftsman that the general photographic quality is top-grade, and that the 3-D effect is very striking, indeed.

From the critical technician's point of view, the Natural Vision stereo effect in this film, while not perfect, is by far the finest to be shown publicly thus far. It is characterized by a smoothness and consistency not evident in Arch Oboler's initial 3-D effort, "Bwana Devil." The mechanics of the photography have been skillfully slanted to produce a very convincing, and at times very striking, illusion of depth. The stereo technique is ideally suited to the presentation of what is essentially a horror melodrama—but beyond that, Marley has used his camera to extract full dramatic effect from the action without relying too heavily on gimmicks.

DIRECTOR Andre de Toth (left) and director of photography Peverell Marley, ASC, discuss a camera angle for Warner's 3-D color production, "House of Wax," photographed with the Natural-Vision stereo camera. In center foreground is operator Howard Schwartz.

Of course, there are sequences in which, for example, a rubber ball on an elastic string is batted repeatedly into the faces of the audience, a scene in which a wax head (neatly lopped off by a guillotine) comes tumbling right into the viewers' laps, and still other instances in which miscellaneous objects are pitched out of the frame of the screen and into the theatre. It is certain that the audience would have been disappointed had such jolting experiences not been included in a film of this type. In general, however, there is always a temptation to overuse effects of this sort. As Marley points out, 3-D photography (like any other good photographic process) exists not for its own sake, but solely to help tell a dramatic story in the most effective way possible.

Briefly stated, "House of Wax" is the story of a sensitive sculptor whose wax museum is set afire by an unscrupulous partner to get the insurance money. Horribly disfigured in the resulting holocaust, and driven mad by his great loss, the sculptor becomes a monstrous murderer who stalks and kills people resembling historical figures so that he may dip their bodies in wax and place them on display. His detection and eventual destruction account for a bulk of the suspenseful action.

The most spectacular sequence in the picture, both dramatically and technically, is the fire which destroys the wax museum and its paraffin inhabitants. This situation reaches its climax in a roaring inferno of three-dimensional flame which seems to sweep right out of the screen and engulf the audience. Further horror is engendered by closeups of the all-too-lifelike waxen faces melting into scorched caricatures, glass eyes falling out of smoking sockets, etc.

During shooting, this sequence provided one of the most violent pyrotechnic displays ever contrived by a Hollywood studio. Controlled by a corps of expert pyrotechnicians and special effects men, the fire raged for five full days on a giant sound stage. The only reported casualties, according to Warner's publicity department, were the eyebrows and eyelashes of the leading man, neatly signed off by the flames but just as neatly replaced by the make-up department. On the latter score, chief make-up man Gordon Bau deserves special mention for creating the most horrible make-up ever seen in color. The deformed face he designed for the monster (light blue scar tissue strikingly filigreed with purple veins)

SCENES of the burning of the wax works are spectacular in 3-D color photography, in the skillful hands of cameraman Marley.

FULL LIGHTING enhances the illusion of depth in most scenes, and keeps all objects front to back always in sharp focus.

ARTFUL composition enhances drama of the scenes depicting pursuit of the freightened heroine by the mad sculptor.

STARK lighting in contrast with the low key played on the mad sculptor points up the girl's horror as capture nears.

is enough to produce a lasting trauma in any sensitive soul. and would have made the late Lon Chaney at his collodion worst look like a collar ad.

Pev Marley discusses the photography of this picture with an ease amounting to understatement. "Curiously enough," said Marley, "our main problem in 3-D filming is not so much mechanical as dramatic. By that I mean that we must be—and *are*—constantly concerned about directing audience attention *where we want it*. In three-dimension, every element in the scene has a similar spacial value, and the eye tends to roam about and explore these elements much more than in a flat film. The problem is to corral the viewer's attention and make him look at what you want him to look at—which is, of course, the dramatic focal point of what is going on in the scene. Any other single element, which juts out of the frame and steals audience attention away from where it ought to be, is bad and should be avoided."

This is, of course, much more easily said than done, since the very objects which enhance the illusion of depth are also those which could easily distract the attention of the audience. For example, a tree limb framing the scene —traditionally used to lend depth to a flat scenic composition—can, because of its prominence in 3-D, distract the audience's attention from the really important part of the scene.

In the filming of "House of Wax" this pitfall was generally avoided. But even so, in a couple of moving camera shots, foreground objects gliding by assumed such prominence that the eye of the viewer tended to remain with them rather than continuing on with the object of principal dramatic interest.

Marley is of the opinion that the solution of this problem depends upon several factors. First, the staging of the action must be such that the eye will be directed to that which is most important. Second, lighting should be arranged (at least, up to a point) so that it will subdue that which is not important, and point up that which is. Third, the point of convergence of the twin lenses can be thrown to favor the area of principal interest, thus directing audience attention to the place where it should be.

(Continued on page 242)

TV Films Seek Hollywood's Top Cinematographers

Increased TV film production is taking up the slack in employment of Hollywood cameramen, as more and more are finding challenging new assignments in the bustling new industry.

IN CONTRAST WITH the marked tapering off in major studio activity, television film production in Hollywood currently is at an all-time high. This has proved a boon to the motion picture industry's directors of photography, many of whom—dropped from studio weekly payrolls—have found a ready market for their talents among the producers of TV films.

During the month of April, an average of 35 cinematographers each week were shooting TV films in Hollywood, not counting those engaged in filming TV commercials. It has been a long time since there have been that many cameramen working simultaneously in feature film production. All this points not only to the healthy condition of the TV film field but reveals how an industry, given scant chance for survival by many 24 months ago, now is supplying the major employment for Hollywood's cinematographers.

It is interesting to note how more and more TV film producers are relying on experienced directors of photography, having years of major studio experience, to photograph their video film productions. Of the thirty-three cinematographers shooting TV films last month, twenty-three were men with long records in the major studios.

These men, and the films or series for which they were engaged to shoot, are listed below. Not included are names of those cinematographers who photographed pilot films. Some of the more experienced TV cameramen, it will be noted, photographed more than one TV series:

GERT ANDERSON: "Ford Theatre" series of ½-hr. dramas for Screen Gems.

LUCIEN ANDRIOT, ASC: "Life of Riley" series of ½-hr. situation comedies for Hal Roach Productions.

JOSEPH BIROC, ASC: "I Am The Law" series of ½-hr. dramas for Cosman Productions.

NORBERT BRODINE, ASC: "Crown Theatre" series of ½-hr. dramas for Bing Crosby Productions; also, "Tales of a Wayward Inn" series of ½-hr. dramas for Showcase Productions.

WILLIAM BRADFORD, ASC: "Death Valley Days" series of ½-hr. western adventures for Flying A Productions.

DANIEL CLARK, ASC: "Favorite Story" series of ½-hr. dramas for Ziv-TV Coroporation.

ED COLMAN "Dragnet" series of ½-hr. detective dramas for Mark VII Productions.

ROBERT deGRASSE, ASC: "Amos 'n Andy" series of ½-hr. comedies for Hal Roach Productions.

CLYDE DEVINNA, ASC, "The Joan Davis Show" series, ½-hr. comedies for Joan Davis Productions.

GEORGE DISKANT, ASC: "My Hero" ½-hr. dramatic shows for Four Star Productions.

CURT FETTERS: "Cisco Kid" series of ½-hr. westers for Ziv-TV Productions.

ELLSWORTH FREDERICKS: "Chevron Theatre" series of ½-hr. dramas for Revue Productions.

KARL FREUND, ASC: "I Love Lucy" and "Our Miss Brooks" series of situation comedies for Desilu Productions.

FRED GATELY, ASC: "Big Town" series of ½-hr. dramas for Gross-Krasne Productions; also "Linkletter and the Kids" series of ¼-hr. telepix for John Guedel Productions.

JACK GREENHALGH, ASC: "This is the Life" series of ½-hr. religious films for Family Films, Inc.

RUSSELL HARLAN, ASC: "Playhouse of the Stars" series of ½-hr. dramas for Meridan Pictures, Inc.

BENJAMIN KLINE, ASC: "Fireside Theatre" series of ½-hr. dramas for Frank Wisbar Productions.

JACK MACKENZIE, ASC: "The Abbott and Costello Show" series of ½-hr. comedies for Cosman Productions.

ERNEST MILLER, ASC: "Death Valley Days" series of ½-hr. western

(Continued on page 236)

LAST MONTH it was announced that a major TV chain was "quietly switching over to all-live TV and eliminating film." Despite this rumor, Hollywood last month had more television films in production than in any previous month. Today there are more than 110 TV film series available for local and regional sponsorship.

Most of these films are currently being televised by the majority of the nation's TV stations. Several new series are in the planning stage or are about to go before the cameras.

This activity means that more and more cinematographers will be recruited from among ranks of studio cameramen to photograph these television film programs. Last month, an average of 33 cinematographers was engaged weekly in directing the photography of TV films in Hollywood.

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Ready-Eddy—A Versatile Calculator For The Film Worker

Handy disk computer gives ready answers to the many problems of the photographer, film editor, and the laboratory technician.

By LEIGH ALLEN

AMONG THE MANY useful aids employed generally by motion picture technicians and others in the industry, the Ready-Eddy sound film computor is perhaps one of the more important. Introduced to the industry less than a year ago, today the Ready-Eddy computer is found wherever professional motion pictures are made.

Ready-Eddy's popularity is due to two things: it gives the film worker a host of data in a simple, easy-to-use disk calculator, and it fills a need long felt for just such a device. The calculator, or computor as its designer chooses to call it, is a plastic disk 5 inches in diameter having several rows of figures arranged in an orderly manner on both sides. A sliding indicator is rotated around its perimeter to find quick answers to such questions as: what is the screening time for 35mm or 16mm film of a given length? or, conversely, how long must a film be to screen for a certain period of time? (ideal for makers of TV spot announcements, etc.), or what will be the length of a 16mm reduction print made from a 1000-ft. reel of 35mm film?, etc., etc.

Ready-Eddy was developed, designed and copyrighted by Henry Roger of Sandy Hook, Connecticut. "It is the result of a slow process of development and gradual perfection," says Roger. The idea for the computer began many years ago when Roger was a research scientist employing time-lapse cinematography in the investigation of living cells. As so often is the case, cash appropriations for suitable motion picture equipment for the laboratory that employed him were slow in coming. "Many of the forces in power considered motion pictures below the dignity of a research institute until they saw the results later," said Roger.

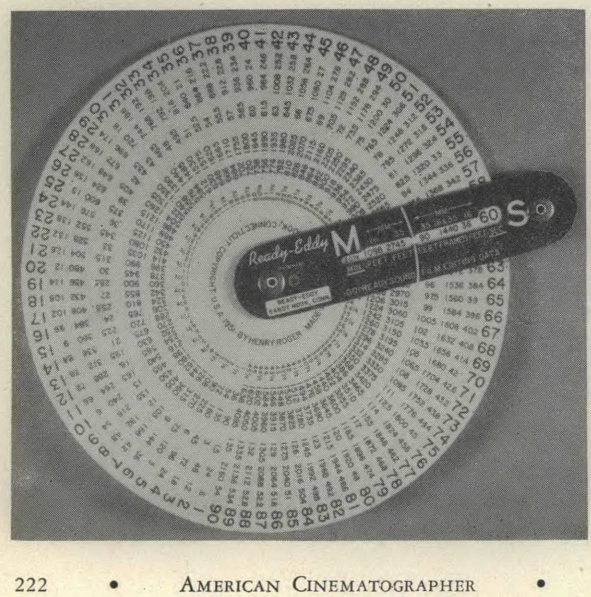
In this case, necessity was again the mother of invention, and the lack of suitable editing equipment started Henry Roger on devising the computer. He worked out his first scales on a sheet of paper. He set down the numbers from 1 to 60, representing seconds of time. Under each figure he wrote the footage and number of frames, so that he could determine at a glance the many answers he required when cutting and editing his films. This sheet of paper, the basis of his original Ready-Eddy computer, facilitated his early-day film work tremendously; it was always near his film-viewer or footage-counter for ready reference — until finally, frayed and faded, it fell apart after more than ten years of use.

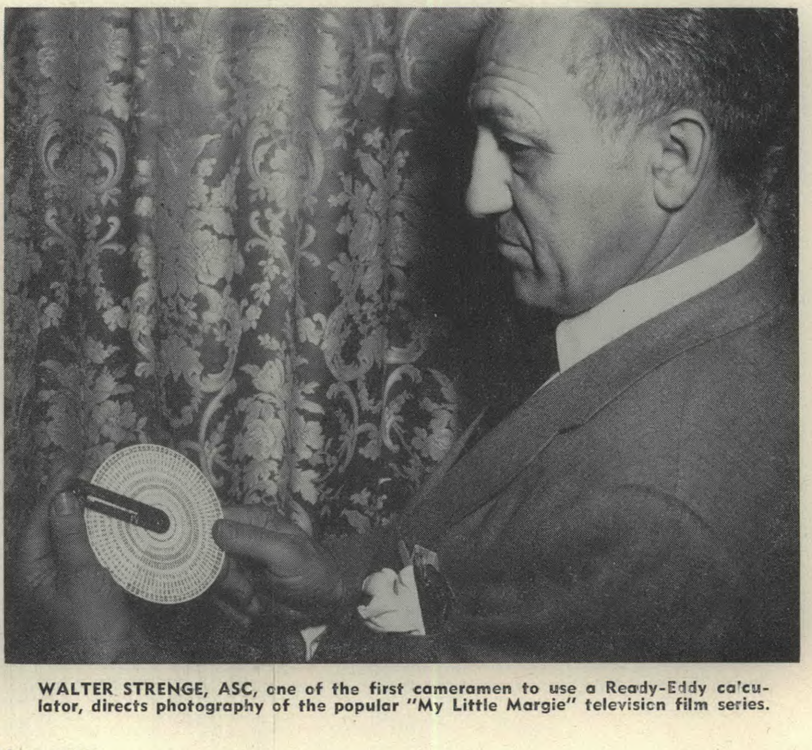
Following the disintegration of his first "computer," Roger made up a new and greatly improved data scale incorporating figures for both 16mm and 35mm film. Soon fellow technicians were asking for copies, and this led to the first thought of marketing the scale. Roger extended the scale to cover data beyond one minute to a more practical maximum of 42½ minutes. Because of the great number of figures, he adopted the circular chart or disk as the best means to set them down in compact, yet convenient form. Several models were made before he finally decided on the present format. Every bit of available space is utilized on both sides of the disk to give a wide range of important data to the film workers. Figures are legible and the need for adjusting sliding segments to line markings, as with slide rules, has been entirely eliminated. There is just one movable part—the indicator pivoting on a rivet at the center and having a narrow slit through which the numerals of the calculation may be seen.

"Before actual production-line manufacturing of the Ready-Eddy was begun, all figures on the disk were checked and re-checked for accuracy," says Roger.

(Continued on page 240)

READY-EDDY (below) is a durable 5-inch plastic disk having 12 rows of figures on both sides. Indicator rotates around perimeter of disk to give ready answers to a wide range of problems encountered in the production, editing and screening of motion picture films.





WALTER STRENGE, ASC, one of the first cameramen to use a Ready-Eddy calculator, directs photography of the popular "My Little Margie" television film series.

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How "Art Direction" Can Improve Your Movies

By JOHN FORBES

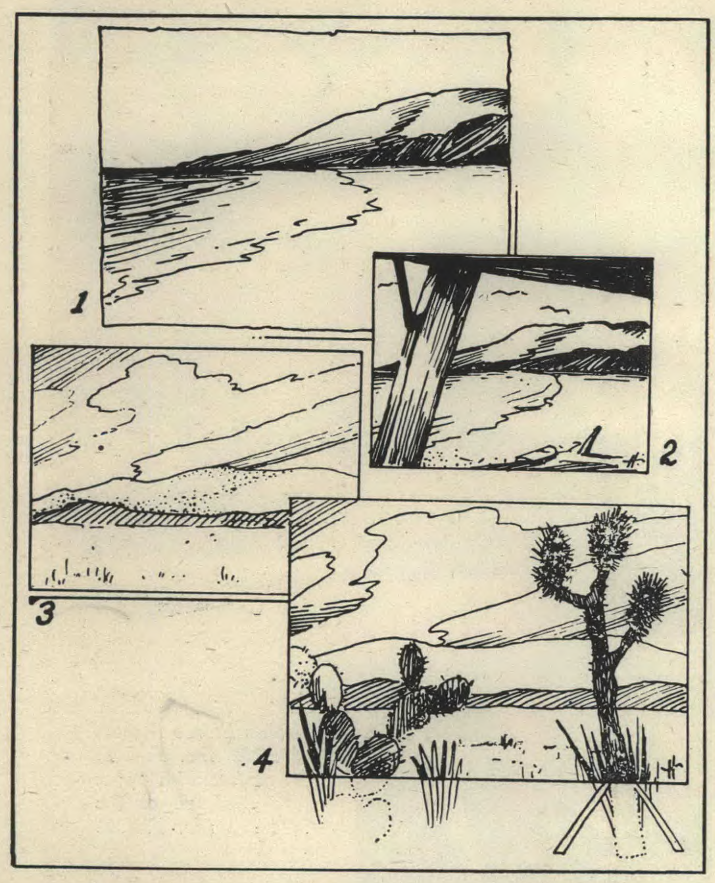


FIG. A—How to improve dull natural compositions in filming movies: The beach scene (1) takes on new interest when props are added to foreground, as in (2), making it appear scene was filmed from beneath a pier. Similarly a bleak desert scene (3) is given pictorial emphasis by addition of prop cactus to produce scene (4).

For the 8mm or 16mm cine photographer, who aspires to professional status as a cameraman and producer of films, a thorough understanding of the part art direction plays in the production of motion pictures is a requisite. Perhaps the best grounding in art direction fundamentals can best be acquired by the non-professional by applying art direction techniques in the making of his amateur films.

We are not referring here to art direction that has to do with the design and decoration of lavish sets, but rather to the art of arranging elements within a scene in order to give it pictorial emphasis or dramatic accent; the knack of visualizing a scene and knowing what to do to give it more eye appeal.

In Hollywood studios, the art director assigned to a production is probably closest to the involved methods of production from story to the screen. In 8mm and 16mm movie making, the cameraman invariably is also the art director—or should be. Every vista he trains his camera upon is not always pictorially interesting, but often he can make it so if he exercises imagination and has the willingness to labor a little to produce the desired effect.

How may this be done? Let us imagine, for example, a camera trip to a Southern California desert area. Instead of filming the desert as so much open country, give your scenes compositional emphasis by placing foreground objects prominently in the scene, or by framing the scene with unobtrusive objects such as tall cactus or Joshua, timbers of a shack, etc.

Now suppose you have selected a scene important for its distant vista but having nothing of importance in the foreground. The missing foreground elements can be supplied by you—the art director—by digging up a cactus and transplanting it in the foreground. You then frame your shot, of course, so that the camera takes in everything but the props holding your transplanted cactus in position. This technique is illustrated in the accompanying Figure A—at 3 and 4.

A small twig or tree branch falling into the frame line at the top tends to lead the eye to the center of interest of a scene. Where a tree is unavailable at the site chosen to set up your camera, you can still add this pictorial emphasis to your scene simply by cutting a branch and having a person hold it in the position necessary for the desired effect while you shoot. Where you wish to insure absolute steadiness, nail the branch to a stout pole or stick and drive it into the ground at the proper position near the camera.

Fig. B shows how a balancing element was added by one cine amateur to a scene of this kind. A box filled with large boulders was buried in the ground directly in front of the camera, and grass and foliage added at the base to conceal the edge of the wooden box. The result was a scene with excellent compositional elements—an ideal setting for the type of action one might properly shoot in a setting of this kind.

A point to remember is that in action shots, it is very important to have compositional elements in the scene that will lead the eye into the picture and to the principal subject. In this example, imagine how the rock in the foreground aided by the branch framing the top of the scene would direct the eye to a horseman, automobile or a person moving forward on the distant road.

(Continued on page 241)

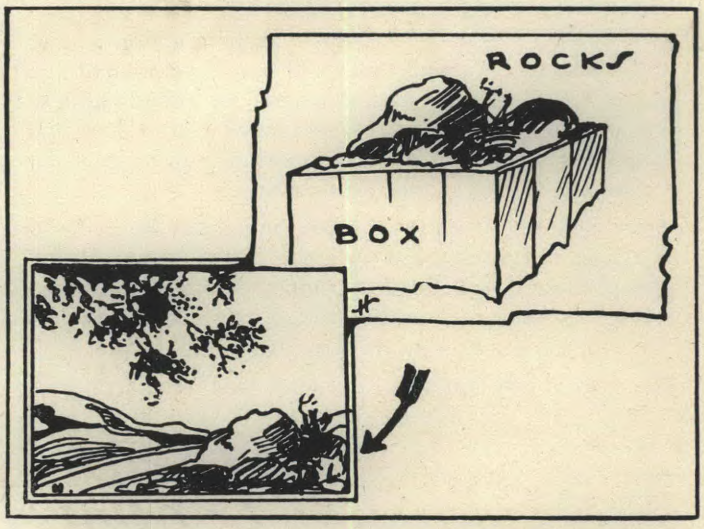
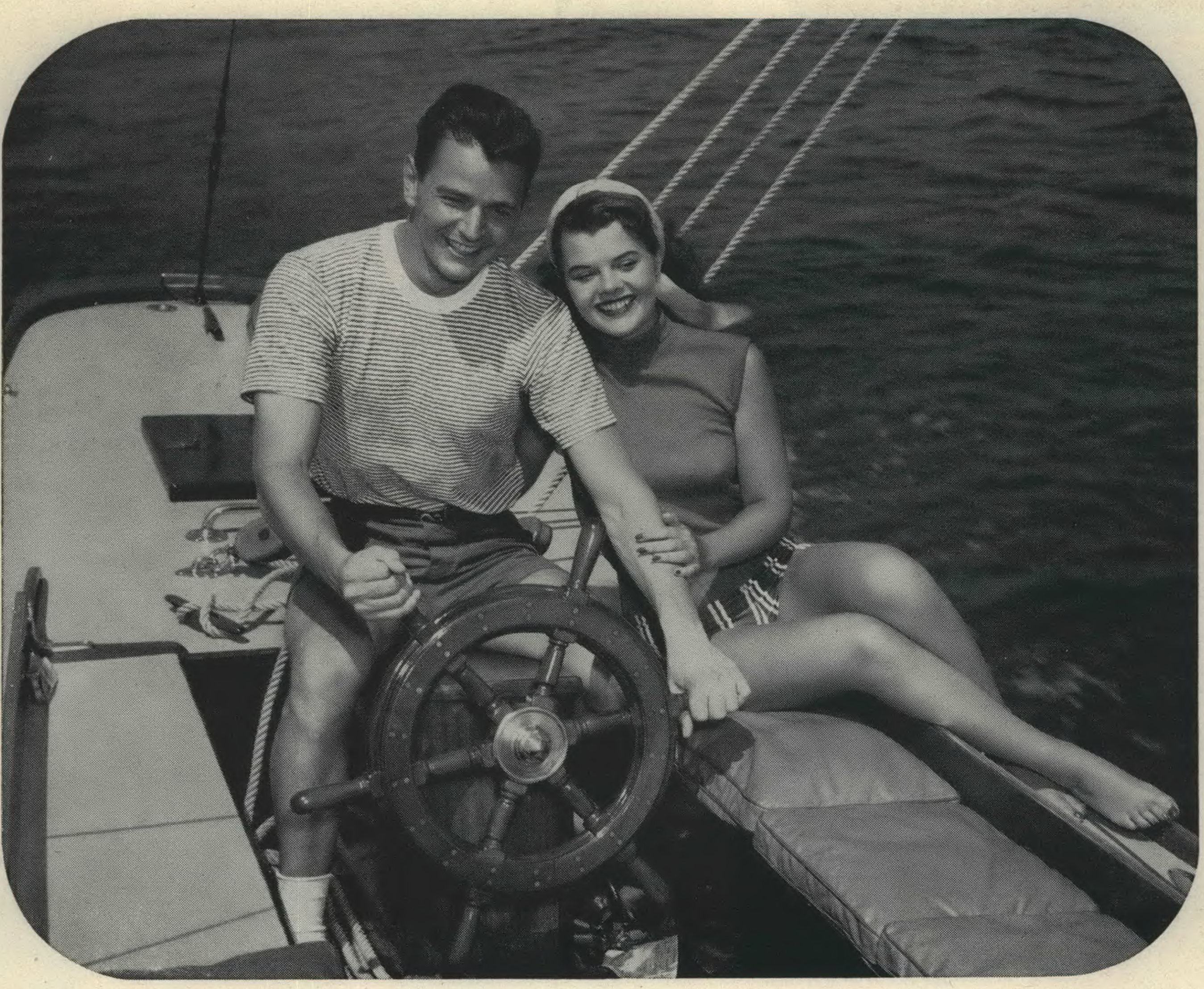


FIG. B—With aid of simple props—a wooden box filled with boulders in the foreground—a scenic vista is given a pleasing "new look." Added props improve composition, give depth detail.



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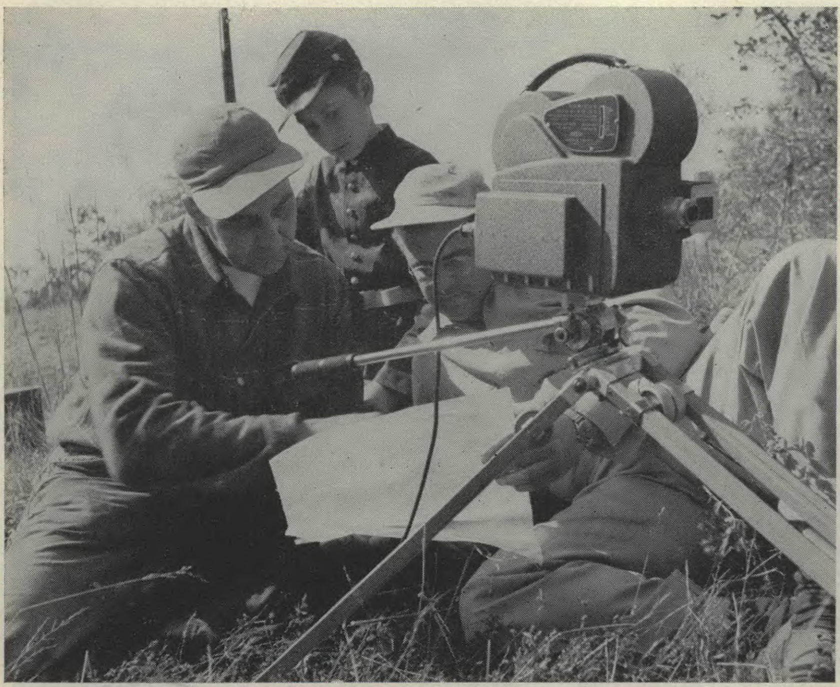
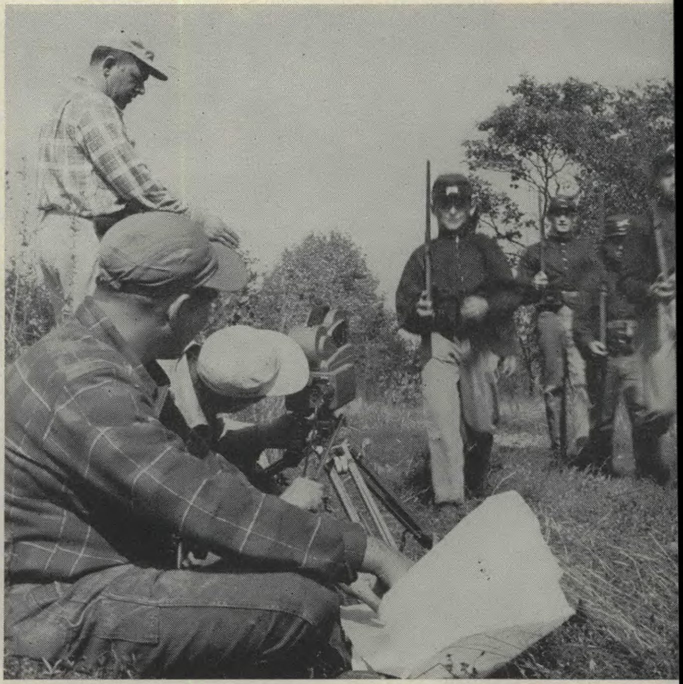


CONSULTING sketches of pre-planned action are Scoutmaster Ed More (left) and photographer Robert Young (behind the Cine-Voice sound camera) before starting to shoot a scene for "Wilderness Trail," ambitious non-professional 16mm sound film.



CAMERAMAN Robert Young makes a low-angle shot of oncoming soldiers as assistant at far left indicates where lad in center is to drop after being struck by an Indian arrow.

Filming A Boy Scout Outing In 16mm With Sound

Photographed with an Auricon Cine-Voice camera, "Wilderness Trail" is 15 minutes of war paint, zinging arrows, a burning stockade and whining bullets.

By ARTHUR ROWAN

IT SEEMS ONLY NATURAL that when a man acquires a brand new Cine-Voice 16mm sound camera that the first thing he wants to do is shoot a pretentious dramatic film, in which the full scope of his new instrument can be demonstrated. Such was the case with Robert Young, a commercial photographer of Indianapolis, Indiana who, until he had acquired his sound camera, had confined his movie making to the usual run of family movie stuff.

It followed that thirty boys along with a half dozen adults including Mr. Young, went on "location" late last fall in a wooded tract on Young's farm a short distance from Indianapolis. They spent four days in production on Young's initial 16mm sound film, "Wilderness Trail."

The making of this picture grew out of a conversation Young had with an associate, Thomas Culver. The latter had mentioned that sometime he would like to make a short motion picture based on some blood-and-thunder theme, using his two sons and a group of their friends in the cast. He thought an early Indian historical episode would be ideal, and he went on to describe how simple it would be to make tepees out of lengths of wide wrapping paper and a few poles—which could be burned for the climactic scene of the fight between the soldiers and the Indians.

Young at once was interested. He told Culver that if he would furnish the story and cast, he'd donate the film and make the picture, and that his 130-acre wooded farm nead Martinsville would make an ideal location site.

The discussion ended for the time being at this point, but the thinking continued. When thinking of battle scenes, one thinks of numbers; so it was a natural thing for Culver, who is a Boy Scout troop committee chairman, to think of the scouts as prospective Indians and soldiers for the picture. It also occurred to him that since the troop each year staged some kind of entertainment for parents, a movie picturing all the scouts would be an ideal sequel to the troop's annual charter night dinner.

When Scoutmaster Ed More put the problem up to the scouts themselves, the thought of burning tepees, hand-to-hand struggles, gun battles and the chance to be movie actors appealed to all.

In setting out to write the script, Culver thought of the ample things he had to work with. There was the large wooded tract that would make an ideal backdrop for the action; plenty of sassafras poles to be cut for tepees of the Indian village; and a high bluff nearby—ideal for a dramatic scene in which the villian plunges to death. With all this to draw upon for props, locales, etc., the story was quickly written. An amateur writer, Culver attempted no tricky plots but wrote-in plenty of action which, of course, was certain to appeal to the boys and at the same time insure an action-packed picture. With the final draft of the story, approved, Culver then sketched out the action for the key scenes in story-board fashion, as professional film makers often do. This aided him in writing the dialogue and refining the action for each principal player.

In the meantime, twenty rifles together with cartridge pouches were needed as props. Culver, with the aid of a neighbor, made the rifles from wood. Some of the boys' mothers took over the task of making uniforms. And the hundred and one other items which eventually swelled the prop list were rapidly produced thanks to the cooperation of friends and parents of the boys.

Thus the embryo movie making organization was ready to go into action when Scout troop meetings were resumed in the early fall. More and Culver first took a small group of Scouts to the location site and there began to prepare the location for actual filming. Sassafras poles were cut and set up; tepees were formed of the wrapping paper and decorated; logs were cut to form a section of the stockade, the campground mowed, and many other chores taken care of.

Before the production staff, which comprised Young, More and Culver, went into action at the location, they had completed a very thorough script and shooting schedule. The latter was very carefully worked out, because the saving of time was all-important. With Indiana's unpredictable weather, the little company and cast was working against the elements. As it turned out, the weather the ensuing week was the best the state had seen in years.

Actual shooting began the second week in October. In addition to his

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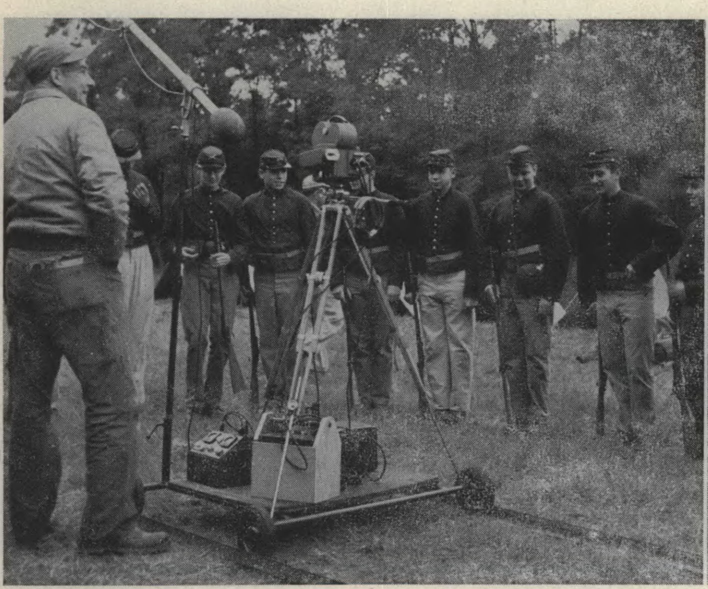
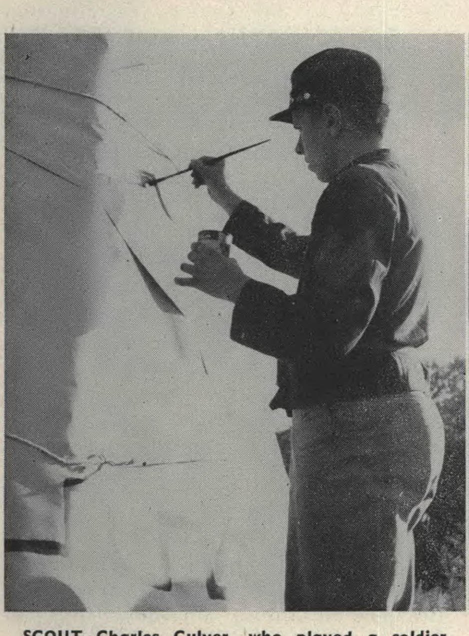
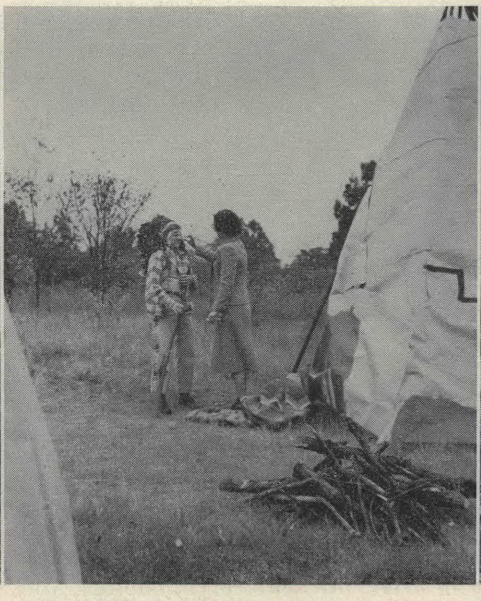


INDIANAPOLIS Boy Scouts line up for rehearsal before Young's camera, which is mounted on a dolly for a travel shot of the marchers.

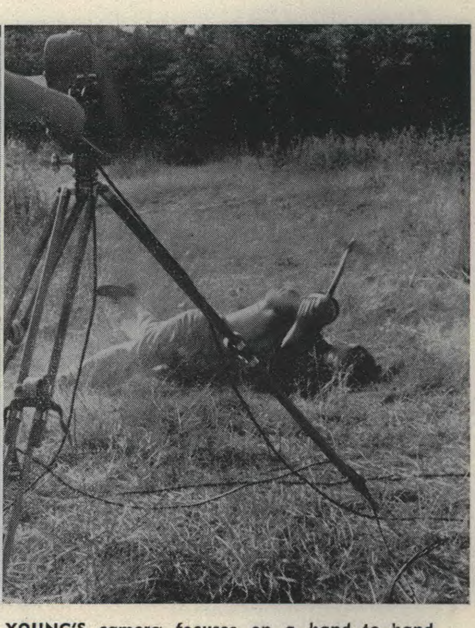
CATCHING vivid action of soldiers pursuing the Indians. Cameraman Young makes a closeup of one soldier as he's struck by arrow.



SCOUT Charles Culver, who played a soldier, doubles as prop man and scenic artist. Here he applies decor to Indian tepee.



MRS. MYRON CLARK joined the filming troup and served as makeup artist. Here she applies war paint to Indian Dick Chase.



YOUNG'S camera focuses on a hand-to-hand struggle between Indian and soldier, while the grunts and groans are recorded in sound.

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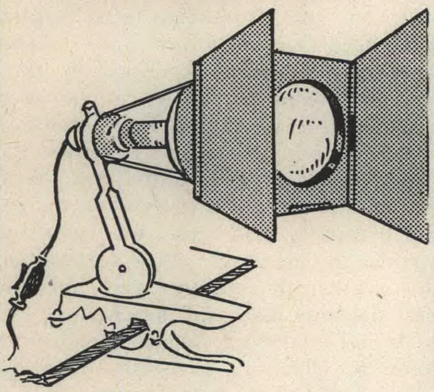

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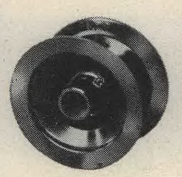

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BOY SCOUT OUTING

(Continued from preceding page)

16mm sound camera, Bob Young had built a dolly and a set of tracks for filming dolly and travel shots. The dolly had a platform to accommodate the battery and amplifier-mixer of the sound system.

Actual filming was, for the most part, relatively uneventful. Sound was recorded for every scene, and because the Cine-Voice is a single-system sound camera, the sound is recorded within the camera as the scenes are filmed, and the sound track appears on the film, properly related to the picture, when the film is processed.

"We rehearsed each scene very carefully to insure the minimum of retakes and thus stretch our supply of film," Young says, adding, "Our actors' performances were amazingly professional. The boys actually seemed to live their parts, which made the results all the more natural and sincere."

When the last scene was shot, Young and his associates next turned to the task of editing and titling. "Because we wanted to give screen credit to each participant in the film, hand-lettered credit titles were out of the question," said Young. "So we decided to present each member of the cast briefly in closeup. We figured the boys' families would rather see them in screen closeups than simply their names in print."

One evening soon afterward, a meeting of the little movie company was called. Young set up his camera, and the identifying closeups of the boys were filmed. Preceding this, a brief talk by the scoutmaster was recorded and filmed. He explained why the picture was made and how it was conceived, and then introduced the cast.

"World premiere" of the film was

(Continued on page 230)

P.S.A. Annual Amateur Film Competition

Tuttle Trophy, to be awarded annually by P.S.A. for best family film.

THE MOTION PICTURE DIVISION of the Photographic Society of America is conducting its second amateur motion picture competition. The competition is open to everyone—including non-members, as well as members of PSA. Deadline for entries is midnight, May 25.

The rules are simple—any 8mm or 16mm film, sound or silent, taken anywhere, anytime, or of any subject — Family, Travel, Nature, Scenario, Industrial, or Newsreel is eligible, with the exception of films entered in previous PSA Cinema competitions. Transportation both way must be paid by the entrant.

Motion Picture Division members of PSA (Individuals or clubs) are entitled to enter one film without an entry fee. For each additional film, and to non-members of MPD, the entry fee is $1.00 per film. Name and address of the entrant should appear on both reels and reel containers. No entry blank is necessary.

Judges will be selected from the Chicago area. Comments or constructive criticism on contest films will be furnished by the judges, if requested in advance by the entrant. Trophies will be awarded to winners.

In addition, the competition will introduce a new annual award—the Harris B. Tuttle Trophy, which will be given this year and annually thereafter to the contestant submitting the best story-telling film having as the principle subject or theme, one or more members of a family. Possession of the trophy remains with the winner for one year, or until it is awarded to another person in a subsequent PSA competition. Any person who wins the trophy three times, not necessarily successive years, gains permanent possession of it.

Films and inquiries should be addressed to Margaret E. Coneely, chairman MPD Competition Committee, 5750 No. Meade Ave., Chicago, Ill. Leaflet containing complete rules of competition is available from the chairman on request.

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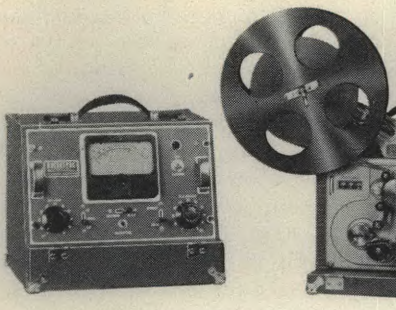

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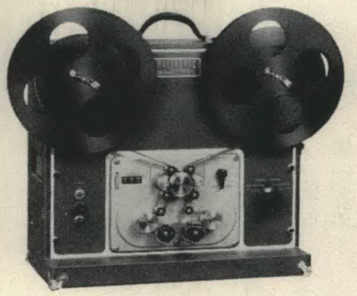

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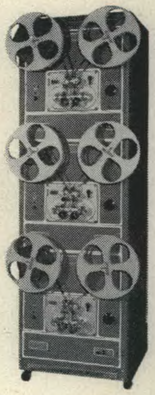

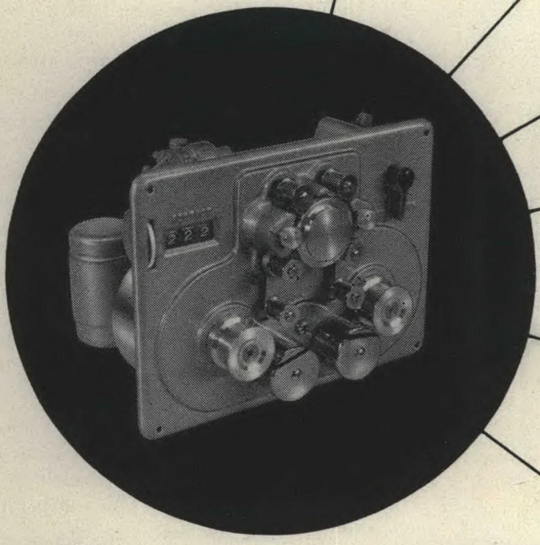

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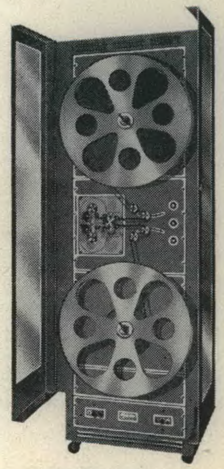

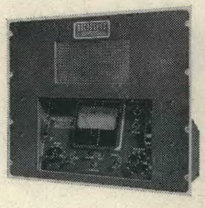

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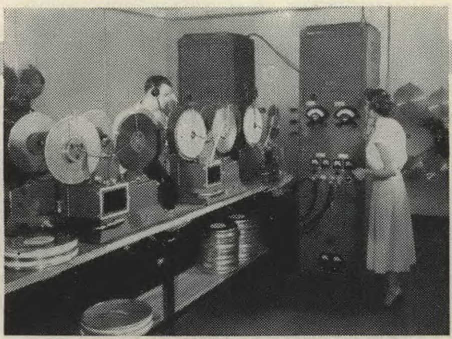

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BOY SCOUT OUTING

(Continued from page 228)

given in Indianapolis a few weeks later at the annual dinner for Scouts and their families and an impressive list of honor guests. "There was an air of expectancy during the dinner, and the Scouts were obviously eager to get it over with in order to see 'Wilderness Trail' on the screen," said Young.

"The deafening applause that followed the final fadeout was thanks enough to all of us who had worked so hard to make the picture a success," Young added.

Since its auspicious debut before the impressive gathering of Scouts, relatives and friends, the film has received wide publicity. Subsequently, television station WFBM-TV televised the picture to mark the commencement of annual Scout Week. So great have been the demands for screening the picture by other Scout groups, Young says, that an additional print has been made and put into circulation.

For him, the lessons learned in this project, says Mr. Young, were:

1—That good continuity films can be made with a single-system sound camera; scenes can be taken out of sequence without introducing any major editing problems. It is possible thus to effect savings in time and film ordinarily attendant to dubbing and re-recording, providing that each scene is well-planned before shooting starts.

2—Good and consistent modulation can be maintained throughout a single-system sound film, given careful attention during recording. The modulation in the first scenes was too high; after reviewing the first rushes, Young reduced the modulation. He believes his next sound film will show great improvement as result of experience gained in making his initial sound film.

"All in all," he says, "it was a very interesting and profitable undertaking."

THE BIG DIMENSION

(Continued from page 217)

one-quarter of their present number. Even on a lengthy picture like "The Robe," which I should estimate will run almost three hours, we probably will not have more than 200 set-ups resulting in a considerable saving of time and money.

Writers for CinemaScope productions now change their basic approach to the action within scenes. When the camera sees an area two-and-a-half times as wide as what it saw before, as in CinemaScope, players move more naturally and with freedom, and can express themselves with more motion

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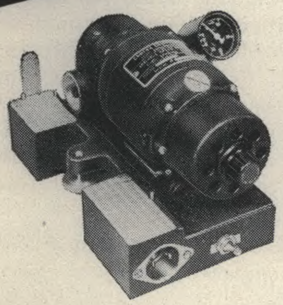

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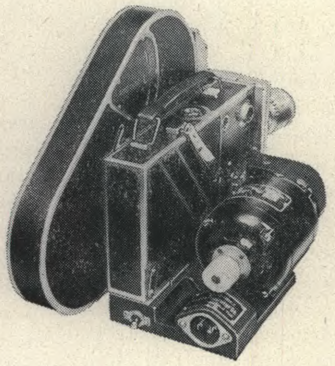

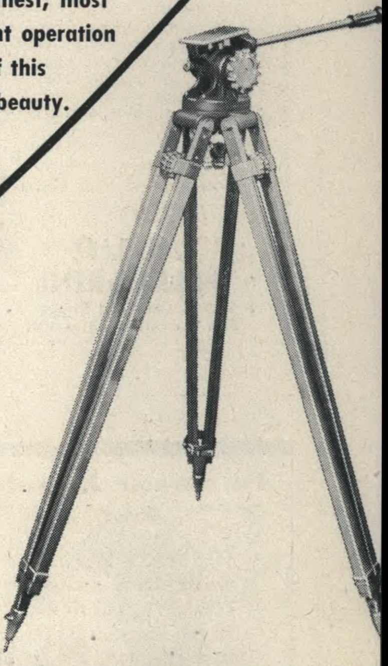

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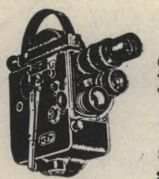

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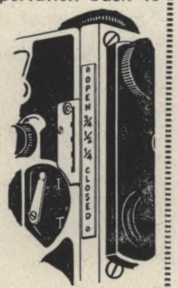

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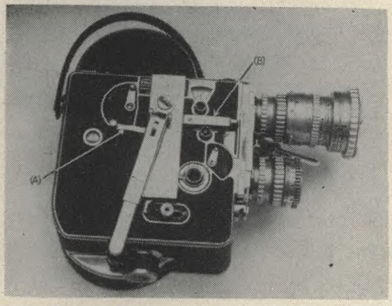

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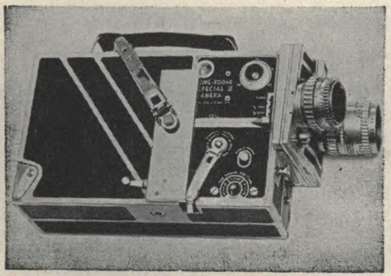

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and less dialogue than before. In this connection, stereophonic sound, which travels across the screen with the actors, is as important to CinemaScope as ears are to eyes.

Scenes in CinemaScope productions run much longer. Thus players must be able to memorize longer parts, and to hit their marks at several places and times. For "The Robe" we are fortunate in having experienced people who have helped get the CinemaScope process off to a fast start by knowing their lines and how to deliver them. With CinemaScope you can't cover up for an inferior actor very well, and we can expect the level of emoting to remain on a high plane for this process that allows the audience to study every member of the cast in great detail.

The technical men of Eastman and Technicolor, as well as studio experts like 20th's camera department head Sol Halprin and research engineer Earl Sponable, have pooled their resources in a successful attempt to have the color and definition of "The Robe" as satisfying as ever before seen on the screen. I'm pleased with what they've done, and here's what two outstanding cameramen from other studios have to say about it, after seeing about half the picture screened:

Joseph Ruttenberg, ASC: "I thought the scenes from 'The Robe' were grand, wonderful, great. CinemaScope produces a great new effect. The color is natural, and shows up as well as any I've seen."

Arthur Miller, ASC: "I'm especially impressed with what is being accomplished with colored lights in CinemaScope. 'The Robe' is in excellent photographic taste. There's no doubt that the public will welcome this new kind of cinematography."

I'm enthused about CinemaScope, too, because it along with stereophonic sound create a real marriage of picture and sound. Mr. Zanuck made a wise and courageous decision when he agreed with Spyros Skouras to shoot all future 20th Century-Fox pictures in this medium.

Whatever success "The Robe" has—and I think it will be the largest grosser of all time—will be due to the combined efforts of many imaginative and industrious artists, including my camera assistants. Lee "Red" Crawford and Harvey Slocum, and my operator, Irving Rosenberg, the man who has had to learn to see as CinemaScope sees.

Henry Koster and I have learned while shooting "The Robe" that CinemaScope is most effective if the characters, not the camera, do the moving. If the camera is moved too much it wastes the ability of our lens to see more at once than ever before.

The cameraman's job in CinemaScope is harder than it was before—but worth it. Now we have to light about twice as wide a stage as we previously did, yet avoid the shadows of three or more microphones. We have to be conscious during shooting of what everyone within camera range is doing. We have to think in terms of keeping every bit of the set "alive," as we don't know which part audiences will be looking at.

The CinemaScope lens is perfectly capable of giving fine definition in virtually every situation, but it should be employed according to the different properties of a CinemaScope lens, not as if it were the usual type. All sorts of moving shots are still being used, and used well, but more often than not the camera remains motionless, as movement is unnecessary.

Yes, "The Robe" will be a cause and effect film. CinemaScope should cause a record audience to go and see it, and the effect for good should be tremendous.

2-D, 3-D WIDE-SCREEN

(Continued from page 212)

the screen from the projection machine is magnified approximately four times by the screen in re-transmitting the light to the viewing audience. The screen can be adapted to a size comparable to the dimensions required in any theatre.

Studio engineers emphasized at the press demonstration of the process that no special projectors or lenses are required. The projectors used were standard theatre projectors. The lenses, also standard, were of a wider angle than those normally used in theatres, but generally available.

The studio's demonstration of both 3-D and wide-screen projection on this screen was impressive. To demonstrate how conventional films appear when screened at the 1.85 to 1 aspect ratio, footage from the previously released "World In His Arms" was screened first in the standard screen size, then in the wider format. In the latter, the overall screen brightness was uniform and detail sharp over the entire screen area. Subsequently, a portion of the studio's latest color production, "Thunder Bay," was screened and comparisons shown in the two projection ratios.

All U-I pictures, it was reported, henceforth will be photographed with a view to wide-screen presentation. Thus, directors of photography at this studio will compose all scenes with consideration for the 1.85 to 1 aspect ratio in both regular and three-dimension photography.

Columbia—The wide-screen development of this studio, previously described, involves an aspect ratio of 1.85 to 1—the same as that adopted by Universal-International Studio. After numerous tests, Columbia's laboratory and research departments selected the 1.85 to 1 ratio as corresponding almost exactly to the second dynamic rectangle of 1.73 to 1, which has been the scientific gauge for what the eye can see in one glance, both in optics and painting.

Studio camera finders are being fitted with masks which show the new aspect ratio. Made of transparent colored plastic, the mask enables the cameraman to view the scene in the standard format, and at the same time compose it for the narrower limits required for wide-screen presentation.

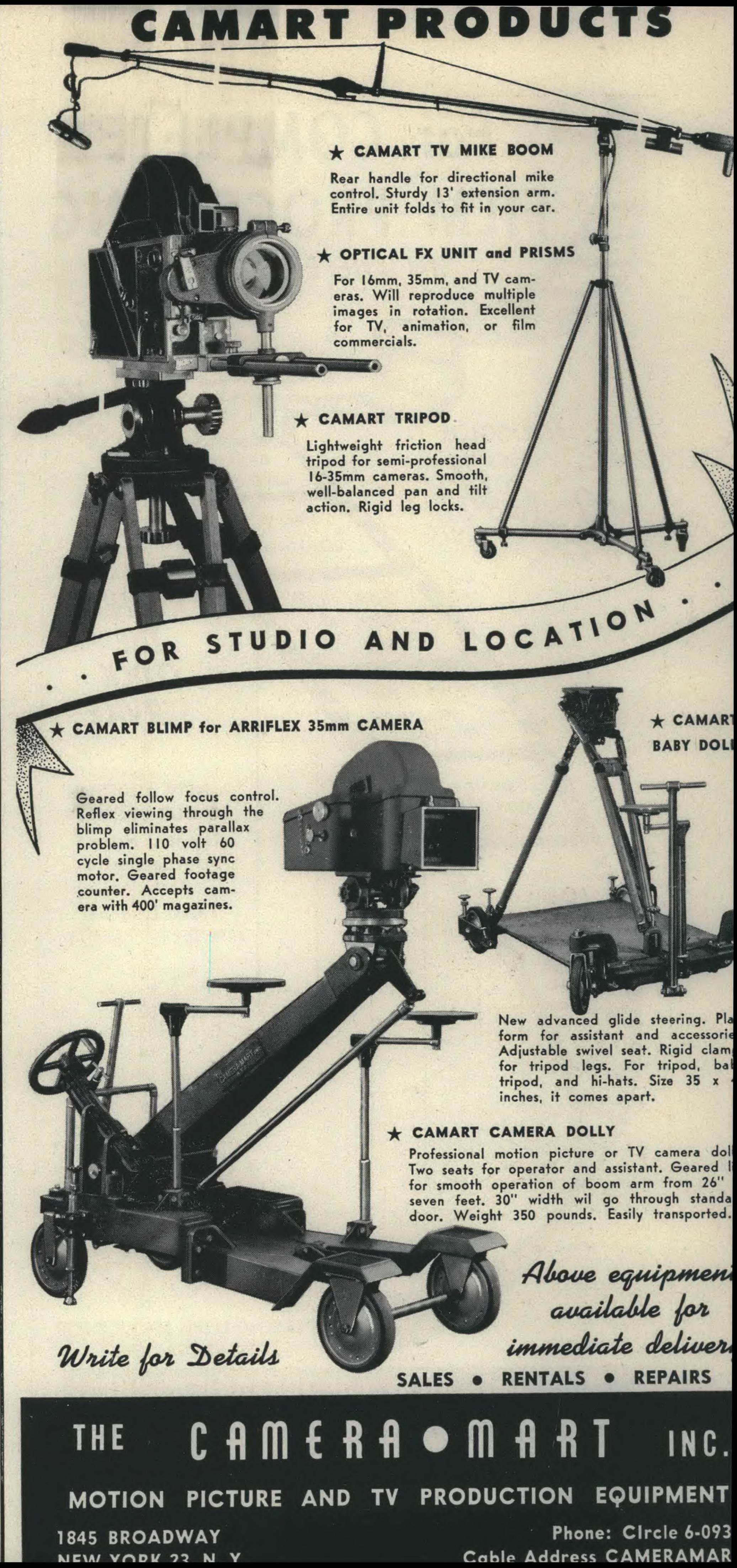
Additionally, Columbia wide-screen and 3-D productions will have stereophonic sound, now considered essential for films of both types.

Metro-Goldwyn-Mayer—Based on what it claims to be the most ideal ratio for general use in the nation's theatres, MGM's engineers have adopted 1.75 to 1 as the aspect ratio recommended for screening the studio's film productions, both 2-D and 3D. The studio has carefully examined prints of all its film backlog, and has found that all the pictures can be screened satisfactorily in this new format.

As have other major studios studying the new trend, MGM has set up what it believes to be the ideal curved, wide-screen on one of its sound stages, where its engineers have been conducting exhaustive tests not only with wide-screen, but in 3-D and CinemaScope, which it is considering employing for super wide-screen productions. Like other majors with a vast backlog of films, the development of a moderate wide-screen presentation method is a protective measure and now insures profitable exhibition of all standard MGM productions yet to be released.

In the meantime, John Arnold, the studio's executive director of photography, is said to be quietly working on a revolutionary new method of wide-screen movie making wherein pictures will be photographed in wide-format with a new-type camera. One of Arnold's main objectives is to reduce grain in wide-screen projection of color films. An interesting note is the fact MGM will make no more black-and-white pictures. Henceforth, all productions will be photographed in Technicolor, AnscoColor, or Eastman color negative.

Warner Brothers—At this writing, this studio's activities are practically at a standstill. Having concentrated on three-dimension productions, studio's



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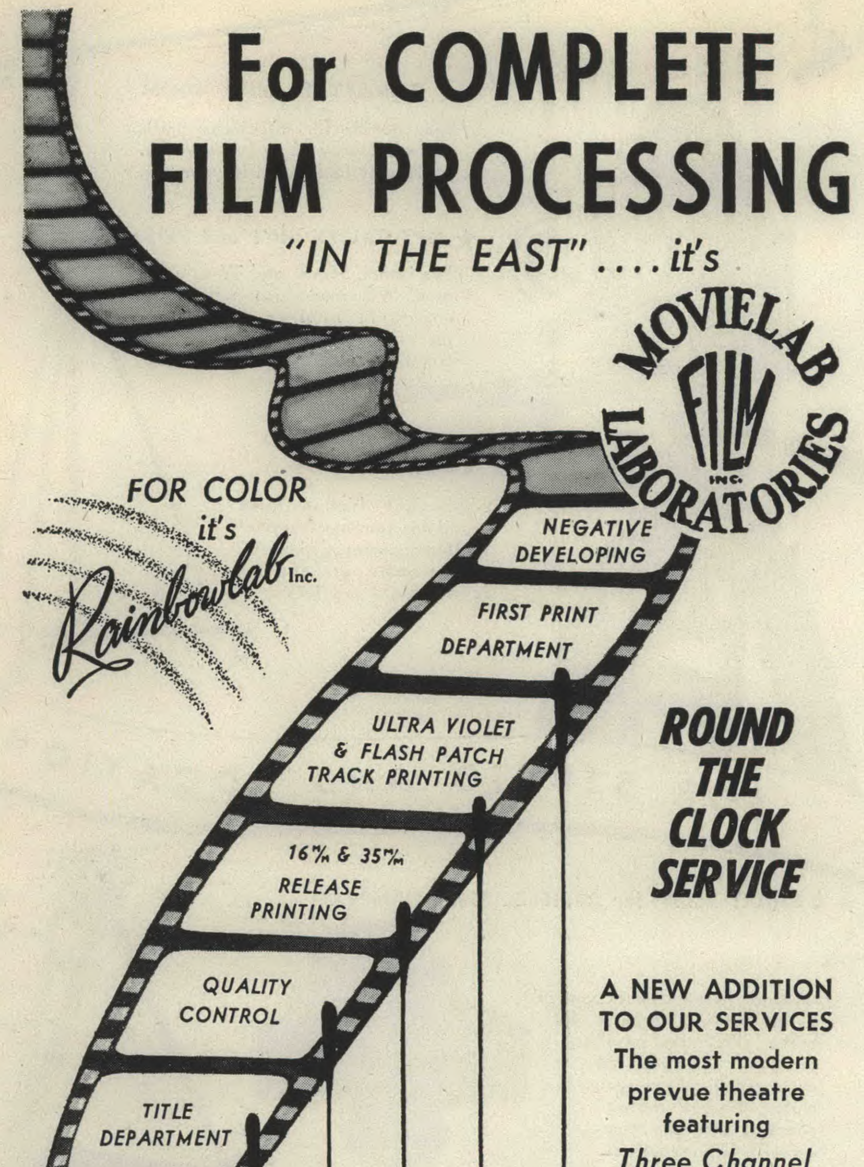

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initial 3-D film, "House of Wax," is enjoying phenomenal response in theatres throughout the country. In Hollywood and Los Angeles, "House of Wax" was projected at an aspect ratio only very slightly wider than the conventional, and this cannot be considered a true wide-screen 3-D presentation.

Studio engineers are non-committal on whether or not Warner Brothers Studio is developing anything in or even considering wide-screen presentation of its films.

RKO-Radio—Like Warner Brothers, RKO-Radio Studio appears content to go along with regular three-dimension as the only innovation in its current film production program. So far, no wide-screen experiments or developments have been announced, and studio engineers say that nothing is contemplated in this direction for the present.

In summarizing this newest development of the motion picture business—coming as it has on the heels of three-dimension—wide-screen is definitely a valuable adjunct to the presentation of motion pictures in the theatre. It is especially effective in the presentation of 3-D films because of the apparent decrease in frame size which takes place when 3-D pictures are screened in the normal or standard aspect ratio of 1.33 to 1. Screening stereo films in a wider, more horizontal format greatly minimizes this defect.

In this discussion, we have chosen the term *wide-screen* as descriptive of a method of film presentation in which the aspect ratio of the original film frame is changed *in projection;* this obviously excludes such processes as Cinerama and CinemaScope, both of which are definitely wide-screen, and which we have chosen to call here *super wide screen.*

For the director of photography, the decision of a studio to make its pictures with wide-screen presentation in mind introduces no problem other than the slight change in composition that must take place when lining up each shot in the camera finder. Other than this, no changes in lighting, exposure, or camera movement is involved.

3-D CAMERA

(Continued from page 215)

camera from blimp for more detailed photographs.) With the possible exception of the Stereo-Vision 3-D camera, which utilizes two Eclair Camerettes mounted in opposed position, Columbia's stereo camera is a smaller, more mobile instrument which shoots straight on without the use of mirrors

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or prisms. Two Mitchell cameras are mounted side by side. one inverted, in order to bring the lenses into the close proximity necessary. However, unlike other cameras which have mounted two Mitchells in this manner, the film magazines of both units are on top.

The two Mitchells are mounted on flat base plates, which permit them to be moved in and out of the blimp at the rear to afford access to camera mechanisms for inspection and film threading. Complete freedom for working with the cameras between shots is further insured by the novel disappearing door at the back of the blimp. After door is unlocked it slides upward and disappears into the blimp.

By racking over the two cameras—one moves to the left and the other to the right—two viewfinders tubes are inserted between the cameras permitting binocular viewing of the scene through the camera lenses. This enables the cameraman not only to line up his shots but to compose them for proper convergence and interaxial spacing for the stereoscopic effect desired. Aiding in this operation is a vertical pole on a flat base having different colored bands and a focusing chart. This is placed in the set at a point where the lenses are to converge and also where point of sharpest focus is to be. When this alignment-focusing-convergence operation is completed, the finder tubes are removed and the cameras racked over to taking position. To permit variable convergence, one of the cameras is so mounted on its base that it may be rotated in a limited arc.

Convergence and interaxial as well as focus is controlled by shafts extending from the cameras to exterior of blimp. Control knobs and dials are conveniently located at either side of the blimp. Also, a standard Mitchell finder is mounted on the left side and is coupled with the lens mechanism to facilitate correct viewing of the scene as seen by the taking lens, with the necessary correction made for parallax. Still another control located just beneath the finder permits precise follow-focus on moving camera shots. The lens mechanisms of the two cameras are, of course, synchronized and interlocked.

The Mitchell finder is fitted with a combination mask (pictured elsewhere in this issue) which defines both the standard Academy aperture and the new 1.85 to 1 ratio which Columbia has adopted for its wide screen releases. The latter mask is made of transparent celluloid tinted amber, and serves to show the critical limits for vertical composition of scenes where the production is to be released also for wide-screen exhibition.

Because both recording cameras shoot straight on without the aid of prisms or mirrors, two standard negatives are produced which do not require reversal or optical treatment of any kind in the process of making the pairs of stereo prints. The advantage of this method is at once obvious. From these negatives the laboratory may turn out conventional or "flat" prints of the production; using both negatives, it can provide the dual prints necessary for stereoscopic presentation. If either production is to be exhibited wide-screen, this decision rests, of course, with the respective exhibitor. An inspection of a frame of either one or both of the negatives made by this camera would show it to be the same physical size as any made for conventional 2-D exhibition. The wide-screen aspect is given the picture in projection, as described elsewhere in this issue.

Gerald Rackett has pointed out that Columbia's 3-D camera is not the sole result of one man's effort, but is the product of the combined research and efforts of himself, Emil Oster, ASC, Columbia's camera department head,

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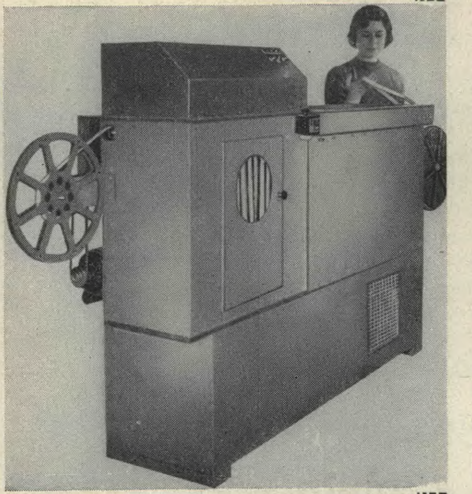

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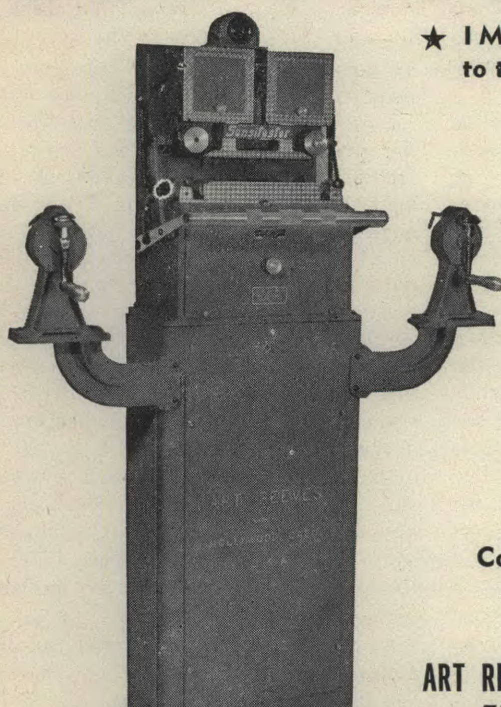

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and John Dyrst of Columbia's engineering department. "In designing this camera," says Mr. Rackett, "the importance of good 3-D closeups was considered of paramount importance. As a result, we can make individual head closeups—chin to forehead—with ease and without any distortion."

The camera accommodates the full range of conventional lenses, from 18mm to 150mm. With some reduction in aperture, the shorter lenses used with the camera allow for increased depth of focus, while extreme closeups can be made with the 150mm lens; this gives greater roundness to closeups, making them superior to those of the present flat screen, Mr. Rackett declared.

Initial tests of the new camera were made on Columbia's "Man In the Dark," 3-D Technicolor production now in general release; but further important improvements were made in the camera before it was placed in the hands of Charles "Buddy" Lawton, ASC, who is currently directing the photography of Columbia's color production, "Miss Sadie Thompson."

TV FILMS

(Continued from page 220)

dramas for Flying A. Productions.

William Mellor, ASC: "Adventures of Ozzie and Harriett" series of ½-hr. situation comedies for Volcano Productions.

Joe Novak: "Roy Rogers" series of ½-hr. western adventure films for Roy ogers Productions.

Kenneth Peach, ASC: "Ramar of the Jungle" ½-r. jungle adventure series for Arrow Productions; also "Cowboy G-Men" series of ½-hr. westerns for Telemount Pictures, Inc., and "Mr. and Mrs. North" series of ½-hr. dramas for Federal Telefilm, Inc.

Robert Pittack, ASC: "Private Secretary" series of ½-hr. comedies for Jack Chertok Productions.

John L. (Jack) Russell, ASC: Alternates with William Bradford, ASC, on "Death Valley Days" for Flying A. Productions.

Mack Stengler, ASC: "The Liberace Show" series of ½-hr. musical telepix for Snader Telescription Corp.

Alan Stensvold "Smilin' Ed's Gang" series of ½-hr. detective dramas for Frank Ferrin Productions.

Harold Stine: "The Red Skelton Show" series of ½-hr. comedy telefilms for Key Productions.

Charles Straumer: "The Hank McCune Show" series of ½-hr. situation comedies for Video Pictures, Inc.

Walter Strenge, ASC: "My Little

Margie" series of ½-hr. situation comedies for Roland Reed Productions.

Philip Tannura, ASC: "The Burns and Allen Show" series of ½-hr. situation comedies for The McCadden Corp.

Stuart Thompson, ASC: Photographs three different series of ½-hr. shows for Soveriegn Productions: "Your Jeweler's Showcase," "General Electric Theatre," and "Cavalcade of America."

James Van Trees, ASC: "You Bet Your Life" — weekly ½-hr. audience participation show with Groucho Marx, for Filmcraft Productions. Among the above-named cinematographers are at least four who may be considered "pioneers" in the field of TV film photography—considering that the industry got onto firm ground only about four years ago. These are Kenneth Peach, who got his first TV film assignment with Jerry Fairbanks, and shot many of the "Public Prosecutor" and "Front Page Detective" films. The real pioneer and probably the first one in Hollywood to shoot a TV film series was Jerry Fairbanks himself. It was Fairbanks who saw the future of film in television long before anyone else and who backed up his hunch by shooting a complete TV film series, "Jackson and Jill," for NBC. The name of Lester White, ASC, not mentioned in the listing above (he's currently on contract with Columbia Pictures shooting 3-D) also belongs among the pioneers. It was he who took over photography of Fairbanks' initial film series, when the activity expanded and consequently demanded more of Fairbanks' time in organizational matters.

William Bradford, perhaps, has as long a record as a photographer of TV films as any cameraman in the industry. He photographed the first TV film to garner an Emmy Award of the Academy of Television Arts and Sciences, and continued filming the series for sometime. This was the series sponsored by Lucky Strike cigarettes, and produced by Grant-Realm Productions in 1949. Subsequently, Bradford was signed by Gene Autry's Flying A Productions to direct the photography of its initial series of TV films. In 2½ years, he has photographed approximately 160 TV films for this company.

Walter Strenge, another TV film pioneer, has been Roland Reed's director of photography for many years. Having shot most of the commercial and religious films produced by this company, he photographed the company's first TV pilot films, and has shot almost every TV film the company has produced todate. Besides

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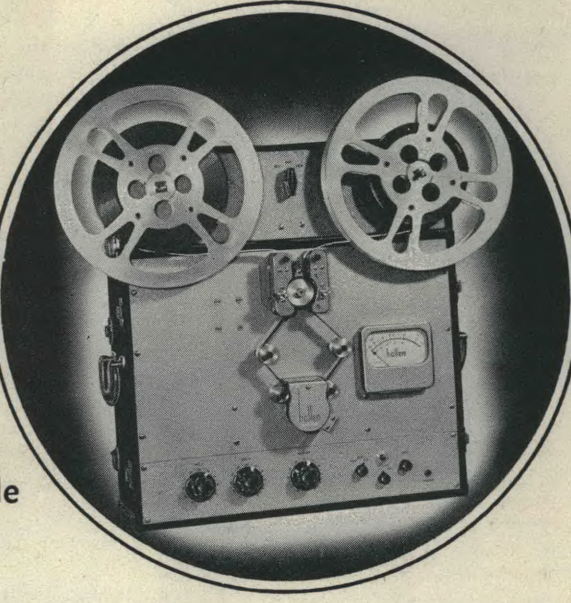

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more than 300 commercials, Strenge has shot 271 TV films for Roland Reed. These include 48 in the "Great Men and Women in America" series, begun July 29, 1949; the pilot film of the "Life of Riley" series in November, 1949; 40 Snader Telescriptions; 94 films in the "Trouble With Father" series; 18 in the "Mystery Theatre" series"; 33 in the "Beulah" series; and, to date, 40 films in the "My Little Margie" series, which he continues to photograph weekly.

Early in 1949, Benjamin Kline was called in to photograph a pilot film for Frank Wisbar—the film that started the present "Fireside Theatre" series. To date, Kline has shot more than 175 films in this series. But his record includes more than "Fireside Theatre." Before he photographed Frank Wisbar's pilot film, he had already shot the first 6 of the "Rebound" series for Bing Crosby Enterprises. Later he godfathered the entry of several other film series in the fast growing world of TV film production, including the first 6 "Racket Squad" films for Hal Roach; the first 6 "Amos 'n Andy" TV films, also for Hal Roach, and the initial group of TV films for Screen Televideo, know now as Sovereign Productions. In between shooting "Fireside Theatre," Kline photographs an occasional feature film production "just to keep my hand in the other phase of the business," he says. He will shortly photograph his first 3-D film in color, then resume shooting "Fireside Theatre."

Among the newer members of the TV film photographers' fraternity are

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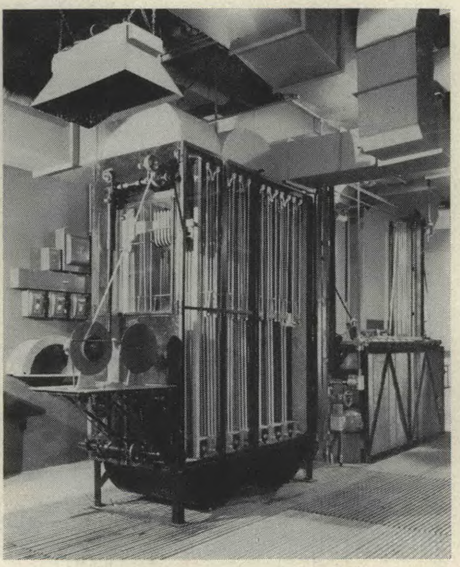

General Film Labs. Corp. boasts latest film processing equipment for 16mm and 35mm films.

ORGANIZATION of General Film Laboratories Corporation, Hollywood, and the start of operations at its multi-million dollar film processing plant to meet the expanding needs of motion picture and television film industry was officially announced last month by G. Carleton Hunt, president of the corporation.

The huge plant, encompassing 70,000 square feet of operational space and two acres on the southeast corner of Argyle and Selma, will give the West Coast its newest and largest independent film laboratory. It will have a capacity of processing 5,000,000 feet of 35mm black-and-white positive and 1,000,000 feet of 35mm negative film a week.

The property and plant, formerly occupied by the laboratory of Paramount Studios, was bought from the studio last September by G. Carleton Hunt and Hans de Schulthess. Following the purchase, more than $500,000 was spent on refurbishing the plant and installing the industry's most modern equipment.

This enables the new company to offer feature film and TV film producers and editors the most complete processing and editing facilities in the industry. Included in the services offered by the new lab are 16mm Kodachrome printing, reduction equipment for 35-32mms and for 35-16mms.

New equipment also provides for handling up to 2,000,000 feet of 16mm black-and-white positive and 400.000 feet of negative. Four projection rooms are being equipped to show both flat and 3-D films, and 20 cutting rooms have been prepared for editorial service.

The board of directors of the new corporation is headed by G. Carleton Hunt, president; Hans de Schulthess, vice-president, and Alton A. Brody, director of sales. Brody also maintains his association as West Coast representative for De Luxe Laboratories of New York. Gordon Youngman, former vice-president in charge of studio operations at RKO, becomes a member of the Board of Directors. Bob Goodwin is treasurer of the company.

Harlan Baumbach, formerly with Technicolor and Paramount, is technical director, while William Gephart, formerly with the Paramount lab, has been named processing director.

such well-known names as William Mellor, ASC, who won an Academy Award last year for the photography of "A Place In The Sun;" Charles Lang, ASC, also an Academy Award winner (for photography of "A Farewell To Arms" in 1933); Karl Freund, ASC, whose photography of "The Good Earth" netted him an Academy Award in 1937; and Clyde DeVinna, ASC, an Oscar winner in 1929 for "White Shadows In The South Seas."

With such talented experts now directing the photography of television films—and this includes all the men named in the preceding list—it is obvious why the general image quality of TV film programs shows such tremendous improvement over what it was 12 to 18 months ago. The industry's wisdom in choosing only the best men in the realm of cinematography to shoot its TV films is now paying off in a greatly improved product with consequent increased audience attention.

As some sage so aptly put it: "There is no substitute for experience."

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READY-EDDY

(Continued from page 222)

Although the Ready-Eddy is most useful to the motion picture film editor and cutter, it has been adopted as an important work instrument and reference guide by others in the industry, including executives, script writers, and film laboratory technicians, and projectionists. "Today, a Ready-Eddy computer invariably will be found in the majority of film studio cutting rooms, labs, and projection rooms, on a desk or near a telephone, or hanging by a string from a cameraman's tripod or dolly," says Roger. It is small enough to be carried in one's pocket or a woman's purse.

The computer has three separate scales—F, M, and S representing "footage," "minutes," and "seconds" respectively. The F scale is on one side and occupies the entire side of the disk; the M and S scales are on the opposite side. The F or footage scale gives data for 35mm and 16mm film in lengths from 1 to 90 feet. By referring to this scale it is possible to tell at a glance the number of seconds of screen time and the number of frames for 35mm film; also the minutes and seconds of screen time plus the number of frames for a given length of 16mm film. For example: with the indicator set at 90 ft. it will be seen that this length of of 35mm film will screen for 60 seconds, and comprises 1440 frames. The equivalent footage in 16mm film will screen for 2 minutes and 30 seconds, and have a total of 3600 frames.

The minutes and seconds scale on the opposite side has many uses. The TV spot announcement film producer, for example, may wish to know how many

Henry Roger, designer of the Ready-Eddy, is a motion picture pioneer, inventor of the first camera used for aerial photography, and one of the first scientists to employ photography in research work in other fields. In 1923 he introduced the use of cinematography in studying living cells of tissue and blood. In this endeavor he was associated with Dr. Alexis Carrel at the Rockefeller Institute for Medical Research.

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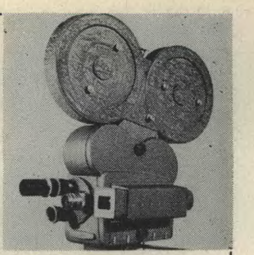

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frames of single-frame animation he must produce in order to make a TV film for a specified running time. A glance at the chart with the S scale set at 10 seconds (for a 10 second spot announcement) shows this time interval requires 240 frames of either 35mm or 16mm film (sound speed).

The M scale furnishes comparative footage data for 16mm and 35mm films. Also, where the footage factor is known, the minutes in screen time for the given footage can be seen at a glance in the slit of the indicator when rotated to the desired footage mark. An example of the use of this scale is best illustrated as follows: One wishes to determine the projection time of a reel of 35mm film, when the exact length in feet is known. Say this is exactly 1000 feet. The indicator is rotated until the figure nearest to 1000 appears in the slot immediately below the figure "35"—in this case, 990. The answer in minutes of screen time (11) appears in the slot at the far left. Where an optical reduction print to 16mm is to be made of this footage, the exact length of the 16mm print—396 feet—is revealed in the indicator slot set at the above described position.

The Ready-Eddy is particularly useful to those in the business of making television commercial films and spot announcements, where accurate timing is most essential, especially where lap-dissolves, animation, and action cued precisely to music or voice all are involved.

"It is of immense value to others in the TV industry, also," Mr. Rogers said, adding "especially to program directors, musical arrangers, animators, and to those involved in buying and selling time for TV films where one cannot afford to make errors even in fractions of seconds."

ART DIRECTION

(Continued from page 224)

When shooting movies at the beach where everything in the foreground is generally flat and uninteresting, pictorial emphasis can be given scenes by photographing through a silhouette pattern set close to the camera. By utilizing one or two planks, a few sticks collected on the sand, and a rock or two, you can change the scene and make it appear it was shot from beneath an old pier—as illustrated in Fig. A at 1 and 2. Additionally, in seashore scenes, you can easily enhance pictorial quality by including gulls, which you can readily attract by putting out bits of food at a point outside camera range.

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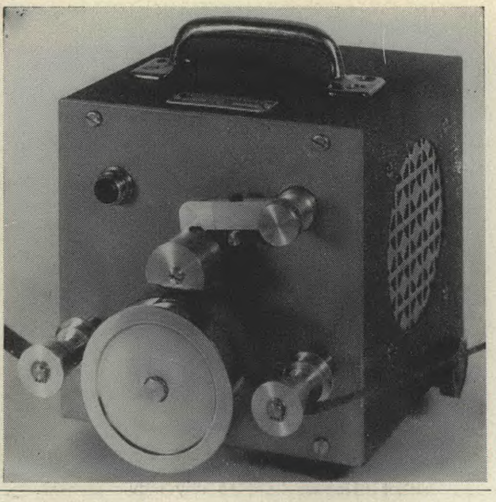

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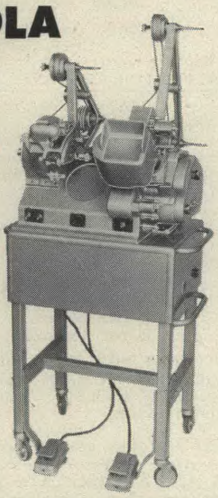

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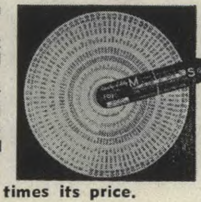

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ment before may have seemed static and commonplace. But you must have the imagination to visualize what is needed and the willingness to work to achieve it. Don't be afraid to go to the top of a building, where possible, or to shoot from some other high vantage point, if in so doing you gain an unusual or improved composition. Art direction is not all "putting physical elements into the scene." Often you accomplish the desired result simply by studying your composition in the camera finder, moving about from one position to another until the desired composition comes into view.

Many an excellent color film has been produced in a flower garden, but the trick here is to avoid the static "postcard" type shot and compose scenes with strong compositional emphasis to offset the lack of action in the scene. Often life and action can be *implied* in such scenes by including props or elements that suggest recent action or existence of some person. Take for example a flower garden setting, with flowers and shrubs lining a path. Putting a watering can prominently in the foreground with a splash of fresh water on the path and the nearby shrubs would suggest that a person had recently been watering there. How much more appealing is a shot of this kind than a straightforward snapshot of flowers! It is this sort of thought and planning that distinguishes award-winning movies from the also-rans.

When shooting the children at play or at Christmas time, scatter toys about —make the scene look alive. Kids *do* scatter their toys in play. Why not make the scene *look* natural?

When shooting interiors, study the scene carefully and see what you can *take out* of the composition, as opposed to the practice of putting things into the scene, which we have been considering until now. You will be surprised how many things you can remove from the scene or room to improve pictorial composition! This method is used by many interior decorators.

Good art direction in film making involves nothing more than using your camera finder much as the painter-artist uses his brush and pigments plus his head to *make* compositional masterpieces. If you make every scene in your films distinctive and different, your films are bound to rise above the commonplace and gain for you deserved reward.

TERROR IN 3-D

(Continued from page 219)

Regarding modification of standard lighting techniques to fit 3-D, Marley feels that few radical changes are necessary. "It's still a matter of the right light in the right place," he says, but goes on to advise against lighting which is too contrasty, since this style of illumination, because of the innate parallax characteristics of the 3-D system, could produce an unpleasantly distracting effect.

On the other hand, while it is true that relatively flat lighting can be used successfully because the 3-D process itself lends depth to the figures, he still prefers a well-rounded, richly modelled lighting. His work in "House of Wax" proves that this type of illumination, coupled with the mechanics of the system itself, produces the greatest possible illusion of depth. Such a result is especially effective in the climatic low-key sequences staged in the dimly-lighted, deserted wax museum. The strategic use of shadow and modelled light in this setting lends an atmosphere of impending horror that adds forcefully to the suspense of the action.

At present, the choice of lenses is somewhat restricted by the mechanics of the technical set-up. A 40mm is about the widest angle lens that can be successfully used. This is due not so much to distortion, as one might expect, but rather to the fact that because the twin cameras cannot be mounted closely enough together, a wider angle lens might show edges of the mirrors used prismatically to reflect the images. Pev Marley feels that these mechanical limitations can and will be overcome, so that lenses of 30mm or wider can be used. The standard 50mm remains the most popular lens for lending normal perspective to ordinary medium shots, while a 75mm or 100mm is considered ideal for close-ups.

The distance between the eyes of the average person is 2½ inches. This is called the *interocular* distance. In stereoscopy, the distance between lenses of the two cameras approximates the interocular distance of human vision, and is termed the *interaxial*. Thus the twin lenses of the 3-D camera function similarly to two eyes to reproduce images in three-dimension.

"In ordinary shooting we rigidly maintain the interaxial distance in our lens set-up," Marley points out, "but there are times when, for special effect, we may vary it. In a long scenic shot, for example, distant objects tend to flatten out just as they would to the eye. However, by widening the interaxial distance, as represented by the lenses of the cameras, we actually force the perspective so that the distant landscape takes on depth.

The problem of parallax convergence is an ever-present one for the 3-D cameraman. If a slight miscalculation is made, the result may be a double image in the background of the scene. This is especially true in the closeups. For this reason, Marley suggests that action patterns be planned so that in the *master or full shot* principal actors be maneuvered close to a wall or other nearby object. In this way a cut can be made to the closeup without encountering the parallax problem.

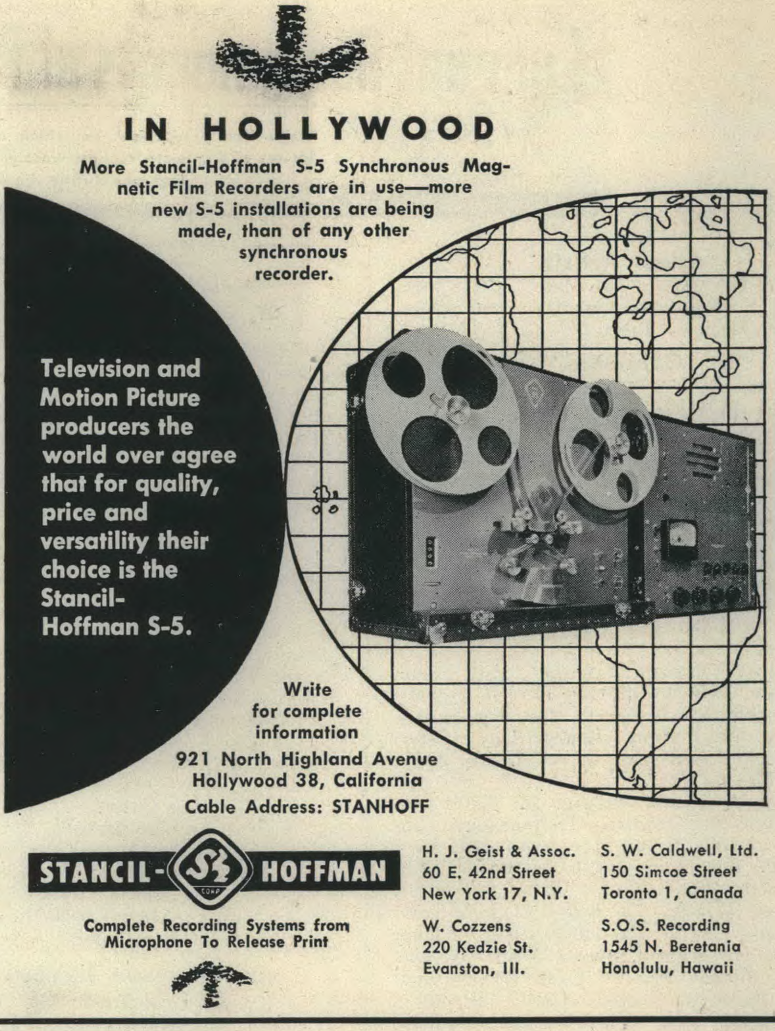
Marley estimates that a set-up in 3-D takes about 10% longer than required for a flat picture. However, since there are generally less cuts in the average 3-D film—and therefore fewer set-ups—shooting actually goes faster. As technicians become more familiar with the process, it is expected that even greater savings in shooting time can be effected.

Pev Marley has found that with a few exceptions, camera movement is not restricted in 3-D filming, and he feels that any problems relating to fluid camera technique can be worked out by means of careful pre-planning. Zoom shots are not practical as yet, and there is the inevitable parallax problem when the camera moves past foreground objects: but boom shots with both horizontal and vertical movement work quite well.

Pev Marley started his career as a director of photography with the filming of Cecil B. deMille's film classic, "King of Kings"—a picture still regarded as a masterpiece of cinematography. It is an interesting coincidence that Marley (together with George Barnes, ASC) won the Hollywood Foreign Correspondents' Association Golden Globe award this year for the color photography of still another de Mille production, "The Greatest Show on Earth."

Marley has just completed his second

(Continued on page 245)



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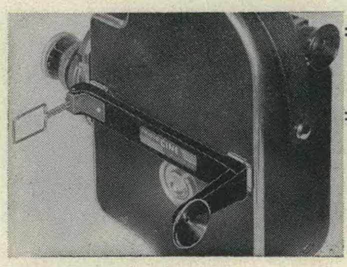

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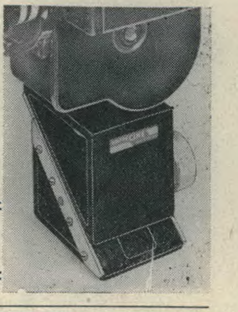

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Current Assignments of A.S.C. Members

Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month.

★ ★ ★ ★ ★ ★ ★ ★

Allied Artists

• Harry Neumann, "The Maze," (3-D) with Richard Carlson and Veronica Hurst. Wm. Cameron Menzies, director.

Columbia

• Burnett Guffey, "From Here To Eternity," with Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra, Donna Reed, Ernest Borgnine, Barbara Morrison, Philip Ober, and Mickey Shaughnessyy. Fred Zinnemann, director.

• Charles Lang, 'The Big Heat," with Glenn Ford, Gloria Grahame, Jocelyn Brando, Lee Marvin, Peter Whitney, Linda Bennett, Chris Alcaide, Norma Randall, Adam Williams, Dorothy Green. Willis Bouchey, Howard Wendell and Edith Evanson. Fritz Lang, director.

• Charles (Buddy) Lawton, "Miss Sadie Thompson," (Beckwith Corp.) (3-D Technicolor) with Rita Hayworth, Jose Ferrer, Aldo Ray, Rudy Bond, Henry Slate, Peter Chong and Charles Buchinski. Curtis Bernhardt, director.

• Henry Freulich, "Charge of The Lancers," (Esskay Pictures) (Technicolor) with Paulette Goddard, Jean Pierre Aumont, Karin Booth, Ben Astar, and Gregory Gay. William Castle, director.

• Lester White, "I Ride Alone," (3-D Technicolor) with Randolph Scott, Claire Trevor, Joan Weldon, George Macready, Lee Marvin, Roscoe Ates, Alfonso Bedoya and Ernest Borgnine. William Castle, director.

• Frank Planer, "Scalpel," with Charlton Heston, Lisabeth Scott, and Dianne Foster. Irving Rapper, director.

Metro-Goldwyn-Mayer

• Ray June, "Easy To Love," (Technicolor) with Esther Williams, Van Johnson, Tony Martin, John Bromfield, and King Donovan. Charles Walters, director.

• Robert Surtees, "Rope's End," with William Holden, Eleanor Parker, Polly Bergen, John Forsyth, and Richard Anderson. John Sturges, director.

• Paul Vogel, "Half A Hero," with Red Skelton, Jean Hagen and Polly Bergen. Don Weis, director.

Paramount

• Loyal Griggs, "Elephant Walk," (Technicolor) with Elizabeth Taylor, Dana Andrews, Abraham Sofaer, Peter Finch, Mylee Haulani, and Noel Drayton. William Dieterle, director.

• Lionel Lindon, "Those Sisters From Seattle," (Pine-Thomas Prods) (3-D Technicolor) wih Rhonda Fleming, Gene Barry, Agnes Moorehead, Jean Parker, Guy Mitchell, Teresa Brewer, The Bell Sisters and Roscoe Ates. Lewis R. Foster, director.

Republic

• John Russell, "The Champ From Brooklyn," with Alex Nicol, Audrey Totter, Charles Winninger, Hope Emerson, Joseph Wiseman, Barry Kelley, Jess White, Grant Withers, Eddie Waller, Henry Morgan, and Horace McMahon. William A. Seiter, producer-diector.

R.K.O.—Radio

• William Snyder, "Second Chance," (3-D Eastman Color) with Linda Darnell, Robert Mitchum, Jack Palance, Milburn Stone, Fortunio Bonanova, Rudolpho Hoyos, Jr. Rudy Mate, director.

AMERICAN SOCIETY OF CINEMATOGRAPHERS

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• Nick Musuraca, "Arizona Outpost," (3-D Eastman Color) with Virginia Mayo, Dale Robertson, Stephen McNally, Arthur Hunnicutt, Rober Keith, Jay C. Flippen, Whit Bissell, William Phillips and Morris Ankrim. Alfred Werker, director.

20th Century-Fox

• Leon Shamroy, "The Robe," (CinemaScope, Technicolor) with Richard Burton, Jean Simmons, Victor Mature, Michael Rennie, Dean Jagger, Betta St. John, Jeff Morrow, Michael Ansara and Nicholas Koster. Henry Koster, director.

• Joseph MacDonald, "How to Marry A Millionaire," (CinemaScope, Technicolor) with Betty Grable, Marilyn Monroe, Lauren Bacall, William Powell, Rory Calhoun, David Wayne, and Cameron Mitchell. Jean Negulesco, director.

• Edward Cronjager, "Twelve-Mile Reef," (CinemaScope, Technicolor) with Terry Moore, Robert Wagner, Gilbert Roland, J. Carrol Naish, Harry Carey, Jr., Jacques Aubuchon, Angela Clarke and Peter Graves. Robert D. Webb, director.

• Joseph LaShelle, "Be Prepared," with Clifton Webb, George Winslow, and Frances Dee. Henry Levin, director.

Universal-International

• William Daniels, "Brady's Bunch," (Technicolor) with Maureen O'Hara, Jeff Chandler, Suzan Ball, John McIntire, Charles Drake, Noah Berry, Jr., Jay Silverheels, Dennis Weaver, and Jim Bannon. George Sherman, director.

• Russell Metty, "Tumbleweeds," (Technicolor) with Audie Murphy, Lori Nelson, Chill Wills, K. T. Stevens, Russell Johnson, Madge Meredith, and Roy Roberts. Nathan Juran, director.

• Carl Guthrie, "Ma and Pa Kettle Hit The Road Home," with Marjorie Main, Percy Kilbride, Alice Kelley, Alan Mowbray, Brett Halsey, Emory Parnell, Oliver Blake and Stan Ross. Charles Lamont, director.

• Cliff Stine, "Wings of The Hawk," with Van Heflin, Julia Adams, Abbe Lane, George Dolenz, Antonio oreno, Rudolfo Acosta. Budd Boetticher, director.

• Maury Gertsman, "All-American," with Tony Curtis, Lori Nelson, Richard Long, Palmer Lee and Paul Cavanaugh. Jess Hibbs, director.

Warner Brothers

• Carl Guthrie, "Three Sailors and a Girl," (Technicolor) with Jane Powell, Gordon MacRae, Gene Nelson, and Sam Levene. Roy del Ruth, director.

• Sidney Hickox, "Blowing Wild," (U. S. Pictures) with Gary Cooper, Barbara Stanwyck, Ruth Roman, Anthony Quinn, and Ward Bond. Hugo Fregonese, director.

• Peverell Marley, "The Charge At Feather River," (3-D, Warner Color) with Guy Madison, Frank Lovejoy, Vera Miles, and Dick Wesson. Gordon Douglas, director.

Independent

• Daniel Fapp, "Money From Home," (Hal Wallis Prod.) (3-D, Technicolor) with Dean Martin, Jerry Lewis, Richard Haydn, Pat Crowley, Gerald Mohr. George Marshall, director.

• Floyd Crosby, (World Films, Inc.) with Rod Cameron, Tab Hunter, Richard Erdman, John Dehner. E. A. DuPone, director.

• Gilbert Warrenton, "The Great Jesse Raid," (Robert L. Lippert Prod) (Ansco-Color) with Williard Parker, Barbara Payton, Tom Neal, Wallace Ford. Reginald Le Borg, director.

• John Alton, "I, The Jury," (Parklane Prodns.) (3-D, Color) with Biff Eliot, Peggie Castle, Margaret Sheridan, Preston Foster. Harry Essex, director.

• Joseph Biroc, "The World For Ransom," (Plaza Prodns.) with Dan Duryea, Marion Carr, Reginald Dennt, Patric Knowles, Douglass Dumbrille. Robert Akdrich, director.

• Ellis Carter, "Captain John Smith and Pocahontas," (3-D, Color) with Anthony Dexter, Alan Hale, Jr., and Robert Shayne. Lew Landers, director.

TERROR IN 3-D

(Continued from page 243)

3-D film for Warner Bros., "The Charge at Feather River." This is an outdoor epic in three-dimension in which the audience will catch a thrown knife between the eyes, and suffer similar 3-D fates. Marley is enthusiastic about the stereo technique as a story-telling medium, and cannot praise too highly Mr. M. L. Gunzburg, head of Natural Vision Corp., and his technicians who were so very helpful and co-operative in the filming of the two features.

Commenting on the third-dimensional trend, Marley says simply: "In 3-D you can tell where everything is in relation to everything else, just as in real life. I guess you could use a lot of high-flown words to describe stereo—but when you boil it right down, it's just plain more *impressive* than a flat picture."

"Futurewise," according to Pev Marley's reckoning, "3-D plus a fairly wide screen, plus stereophonic sound will be *it!*"

WHAT'S NEW

(Continued from page 206)

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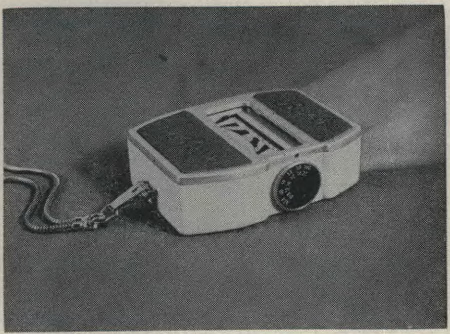

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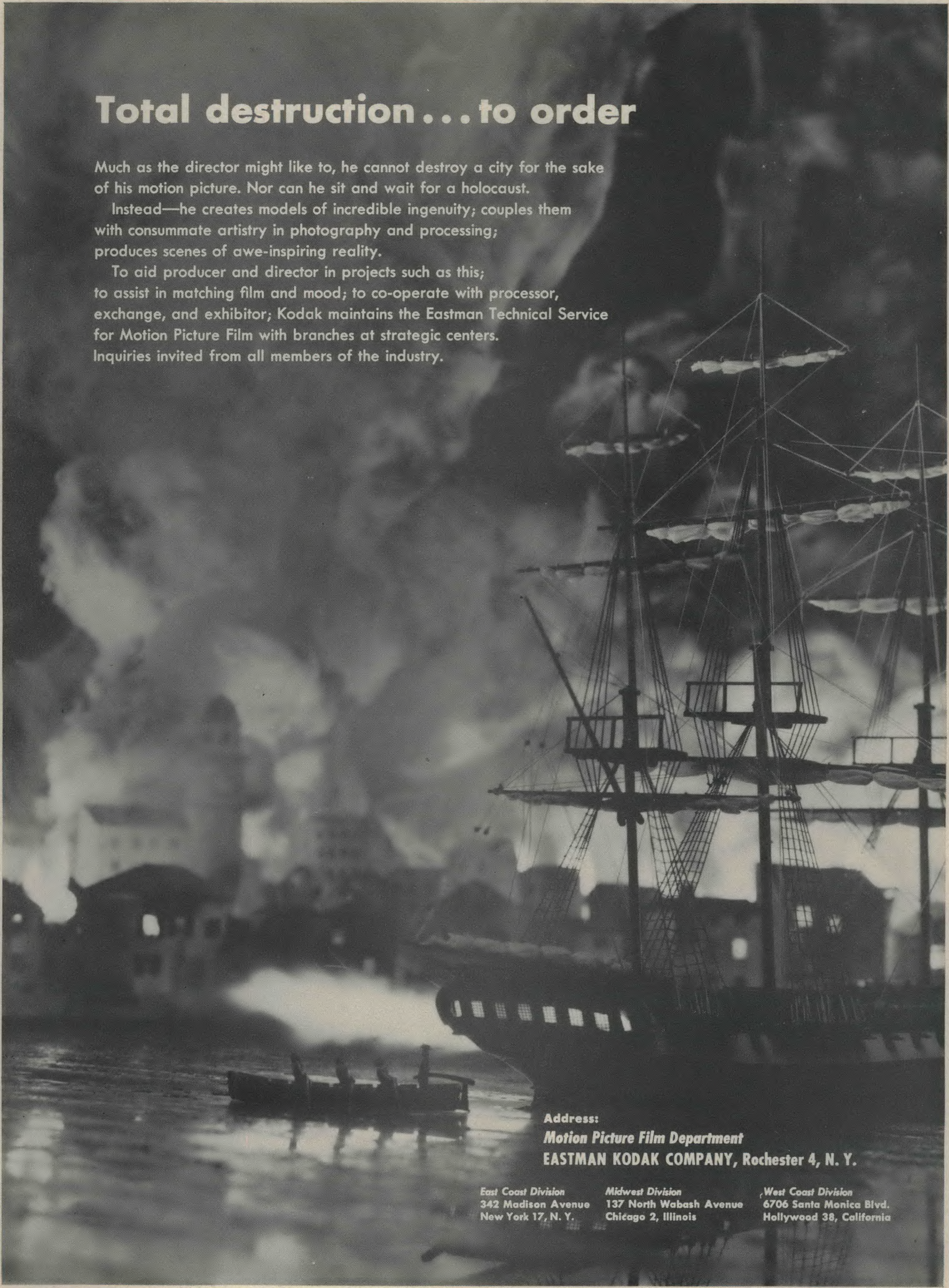

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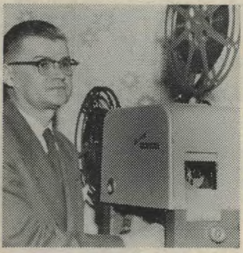
Behind the scenes . . .

of this year's world premiere of the "Top of the Ten Best" films!

WASHINGTON, D. C.—The newest development in sound movie making took the spotlight this year when the "Top of the Ten Best" films were premiered by the Washington Society of Cinematographers before an enthusiastic audience in the nation's capital.



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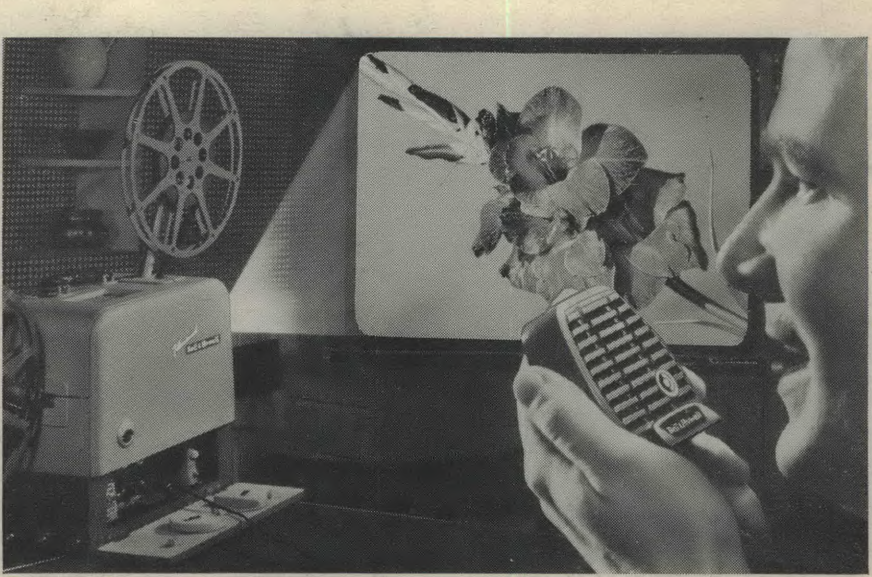
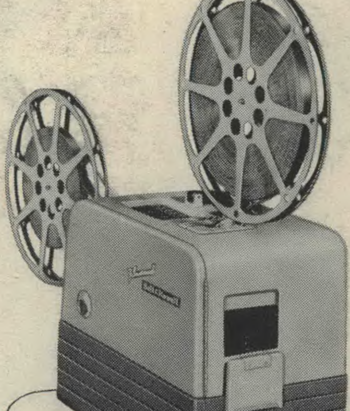


"BULBS AND BEAUTY," Haven Trecker's award-winning sound film, presents the Momence, Illinois, Gladiolus Festival in all its gorgeous color. Sound was added after the processed film had been SOUNDSTRIPED at the Bell & Howell laboratories.



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